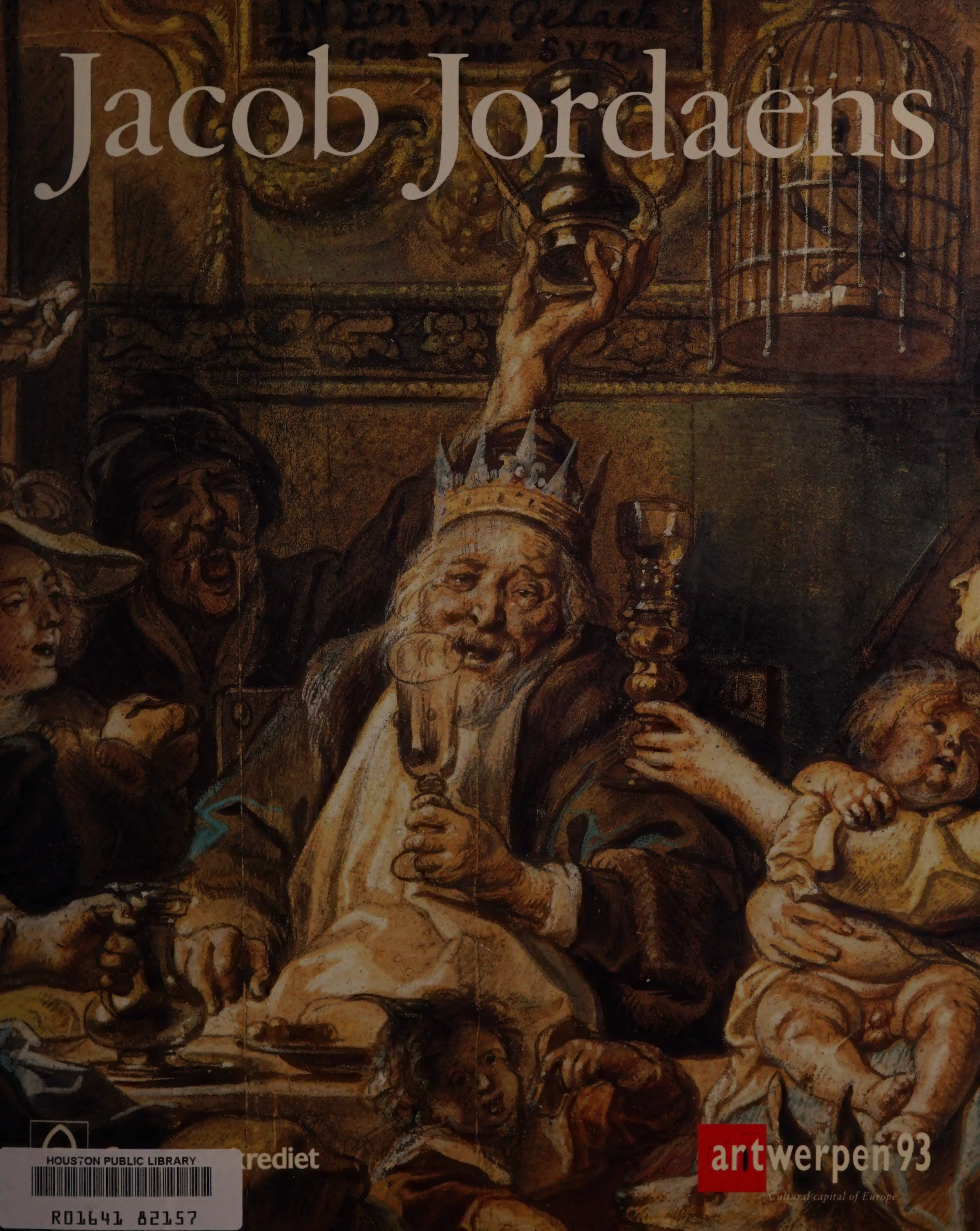


Jacob Jordaens



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Jacob Jordaens (1593-1678)

Volume II

Drawings and Prints

Catalogue by
R.-A. D'HULST

Editors
HANS DEVISSCHER and NORA DE POORTER

Antwerp
Koninklijk Museum voor Schone Kunsten
27 March-27 June 1993



Gemeentekrediet

Under the Gracious Patronage of
Their Royal Highnesses
KING BOUDEWIJN AND QUEEN FABIOLA

The ANTWERP 93 project is carried out under the Gracious Patronage of Their Royal Highnesses King Boudewijn and Queen Fabiola.

At the suggestion of Burgomaster Cools, the European Council of Ministers of Culture nominated the City of Antwerp Cultural Capital of Europe 1993. ANTWERP 93 is realised by a non-profit organisation with Maurice Velge as its President, Burgomaster Cools as Executive Director and Eric Antonis as Director.

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General coordination: Eric Antonis (general manager), Toon Berckmoes (general co-ordinator), Marjan Knockaert (general co-ordinator), Nikol Wellens (administrator). Projectplanning: Annick Peeters.

Artistic team: Bart Cassiman (contemporary art), Patrick De Groote (animation), André Hebbelinck (music), Michel Uytterhoeven (performing arts), Pieter Uyttenhove (architecture and urban planning), Jan Van der Stock (historical projects), Johan Van Heddegem (film, photography and media-arts assistant), Bart Verschaffel (discourse & literature).

The exhibition 'Jacob Jordaens (1593-1678)' has been organised as part of ANTWERP 93 Cultural Capital of Europe by the Kunsthistorische Musea van de Stad Antwerpen (Rubenianum) in co-operation with the Koninklijk Museum voor Schone Kunsten.

This catalogue, which is concerned with the drawings and prints, is accompanied by a separate volume devoted to the paintings and tapestries. Catalogue numbers preceded by the letter A can be found in that volume. The chronology regularly referred to in the catalogue of prints and drawings is only included in the catalogue of paintings and tapestries.

Initiator

H.B. Cools, Burgomaster of the City of Antwerp

Organisation

Hans Nieuwdorp, curator of the Kunsthistorische Musea van de Stad Antwerpen

Lydia Schoonbaert, head curator of the Koninklijk Museum voor Schone Kunsten, Antwerp

Nora De Poorter, adjunct curator of the Rubenianum, Antwerp

Co-ordination ANTWERP 93

Marjan Knockaert

Jan Van der Stock

Co-ordination Gemeentekrediet

Jean-Marie Duvoisquel

Joost De Geest

Concept and selection

Nora De Poorter and R.-A. d'Hulst

Scientific Committee

R.-A. d'Hulst, chairman

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Frans Baudouin

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Authors

R.-A. d'Hulst

Editors

Hans Devisscher and Nora De Poorter

Translation

Andrew McCormick

Co-ordination

Hans Devisscher

Word processing

Jo Volckaert, Ingrid Staes

Text encoding

Hans Devisscher

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Jordaens as a Draughtsman

Jordaens was not only a great painter, but also an extraordinarily prolific draughtsman. No less than four hundred and fifty drawings by his hand have survived. The sheer volume of his graphic œuvre invites comparison with Rubens and Van Dyck, who also left us abundant evidence of their skill as draughtsmen. Like them he is a typical product of a time when drawing was of paramount importance to Southern Netherlandish painters. The reason may lie to a certain extent in the nature of their art, and especially their compositions, which were crowded with figures and frequently of large proportions. The characteristics of the Baroque required more preparatory work, moreover. The style placed a higher value on the integration of forms than on their isolation, preferred dynamic movement to static images, and tended to spurn the simple in favour of the complex.

Another reason Flemish painters made so many drawings has to do with the organisation of their workshops. Since Jordaens's working methods closely resembled Rubens's, we may assume their studios had much in common as well, including the atmosphere of bustling activity. Apart from Rubens probably no Flemish painter, not even Frans Floris, even devised a system for producing art on a scale comparable to Jordaens. The impact one would expect this to have had on the drawn oeuvre has in fact been borne out by art historical research. The production of drawings rose as the number of assistants and pupils increased. By the same token, the workshop's gradual expansion resulted in changes in the nature of the drawings: quick composition sketches came to be replaced by elaborate *modelli*, intended not only for presentation to patrons, but also as models for the assistants (*cnapen*) to imitate in the studio. Figure studies for the benefit of the same assistants proliferated as well — Jordaens is not known to have produced such studies while he was still working alone.

Jordaens was a typical painter-draughtsman in the sense that his drawings are more pictorial than linear. As a draughtsman he often employed techniques such as washes, watercolours and gouache that are more commonly associated with painting. It was in these media, sometimes adopted individually but usually in combination, that he sketched the compositions of his paintings. He did so on paper, moreover, whereas Rubens preferred panel.

Jordaens enrolled in Antwerp's Guild of St Luke as a *waterschilder*. We can be certain he painted his first works in watercolours on canvas, a popular substitute for tapestries, which were much more expensive. Because they were so fragile, however, they are now extremely rare; indeed not one of Jordaens's has been identified. On the other hand many of the Flemish master's composition sketches for real tapestries are known — executed on paper in watercolours and gouache — as are some of the cartoons he made with the help of his workshop. From about 1625–30 he worked for tapestry-weavers (*legwerkers*), who turned out many series in multiple versions based on his designs. We can follow his activity in this field — which was considerable — into the 1650s, but it most likely continued long after that, as the many cartoons found in his studio at the time of his death would seem to suggest. Rubens designed tapestries in oils on panel, whereas no such sketches by Jordaens have ever been found; he always worked on paper, using water to bind the pigment. This is one further indication that, besides oils, Jordaens was perfectly willing to use washes, watercolours and gouache, and even preferred these media when he had a choice.

The study of Jordaens's drawings is rendered far more difficult by the large number of sheets executed in his style but by unknown hands. This is easily explained. Jordaens not only had assistants (*cnapen*) in the studio, but also apprentices (*leercnapen*). The apprentices were constantly practising with chalk, pen and brush, copying not only figures and details in

paintings kept in the studio, but also drawings, of which there were many more on hand. Inevitably they learned the master's style, occasionally with such success that it is almost impossible to distinguish their hands from his. The problem is compounded by the assistants' artistic passivity: they apparently made no effort to develop a style of their own, and were more like craftsmen than independent artists. Indeed the spirit of craftsmanship pervaded the bustling workshop: practical matters such as production and sales often outweighed artistic considerations. This lack of artistic integrity contributes to the confusion that still dogs the study of Jordaens's draughtsmanship.

The master's own drawings display tremendous diversity as regards both style and technique, owing to the different purposes for which they were intended and to the general development of his art. Examples of the various categories are included in the present exhibition, and arranged chronologically in the catalogue. To clarify the drawings' evolution they have been divided into five chronological groups. The groups were formed on the basis of Jordaens's stylistic development and the fixed dates within the oeuvre.

The young artist (up to c. 1618)

In carrying out the diverse commissions he received in the course of his long career, as a draughtsman Jordaens showed considerable versatility with respect to both technique and materials. In his early works, on the other hand, he displayed great restraint in his choice of media. Whereas he subsequently made use of black, red and white chalk, pen and brush in brown, watercolours and gouache, at first he confined himself — under the influence of Rubens's drawing technique — almost exclusively to the pen and brush in brown ink. Following preliminary work in black chalk he traced the outlines of the figures with short strokes of the pen. In some cases, as for instance in *The Entombment*, Stedelijk Prentenkabinet, Antwerp [cat. B1], and in *Christ Driving the Moneychangers from the Temple*, C. Eisler, New York [cat. B4], he raised his pen repeatedly before he captured the outline to his satisfaction. The hatching made with the pen and the tip of the brush suggests depth, while the wide, spontaneous washes with the brush indicate the shaded areas and help maintain the balance between light and shade. This technique, which favours the pictorial over the linear, betrays the preference of the draughtsman-painter. In such drawings — the sketch-like freedom of which can be traced to Italy by way of Rubens — Jordaens laid down the first ideas for his compositions and used them as the basis of his finished paintings, albeit with slight modifications. Elaborate studies of figures or details to clarify specific parts of the total composition do not occur at this time. The fact that certain types of figures constantly recur in the paintings raises the suspicion that Jordaens sketched members of his family or individuals around him from life — probably in oils — for the express purpose of using such sketches at some point. There is evidence of this practise in his later work in any case, as in his studies of Grapheus, the elderly messenger of Antwerp's Guild of St Luke [cat. A21, A22, A23]. But no early studies of this nature have come to light.

In this period Jordaens never went into detail or paid great attention to finishing. With a somewhat unsteady hand and economy of means, but in a loose and rapid style, with a vigour inspired by Rubens, he showed more interest in suggesting than analysing. As opposed to the élan and the dynamism of his fellow citizen, he preferred static images. He arranged his figures next to one another hieratically, almost immovably, and used their attitudes and gestures to evoke inner tension. Mannered shapes, in which the lithe, decorative play of the lines supersedes the

anatomy of the figures, betray Jordaens's origins in several early works and his indebtedness to his Mannerist precursors in Antwerp. But the gracefulness of his Mannerist style soon yielded to a 'realistic', monumental rendering of his figures, drawn evidently from life. He usually showed them slightly from below and dramatically illuminated them in the manner of Caravaggio, creating sharp contrasts between light and shade by modelling the bodies and objects and by using cast shadows. In several cases he opted for an artificial source of light, such as a torch, a lantern, a candle or a brazier.

In the transition from drawing to painting, there is usually a tendency to crowd the figures more closely together, so that they fill the canvas and are actually cut off by the frame. With the background thus screened from view there was something decidedly decorative about these early compositions.

The apogee (c. 1619–c. 1627)

During this period the relationship between Jordaens's drawings and paintings did not change with respect to the previous one. Composition sketches for pictures are all that survive; we know of no drawings for any other purpose, either as an end in themselves, or as designs for tapestries or engravings, for instance. Drawn figure or detail studies, intended as further elaborations of composition sketches, are also known. Figure studies from life in oils occur for the first time: Jordaens painted the head and bust of Grapheus repeatedly, for example, and then incorporated it in various paintings [cat. A21, A22, A23].

There were several pupils in the workshop during these years: between 1620 and 1624 four were registered in the Lists (*Liggeren*) of St Luke's Guild in Antwerp. Whether he already had assistants at that point is not known. The lack of figure and detail studies and the spontaneous brushwork in his paintings strongly suggest that if Jordaens did have anyone helping him, they took no active part in his oeuvre.

In his earliest period we have noted that Jordaens was already lighting his figures brightly. Though he usually confined himself to natural, bright sunlight, he would occasionally use some other source. He resorted to artificial light more often during this period, and even sought to achieve analogous effects by day — by situating a scene in a cave, for instance, and having the light enter from outside. At times he concealed the light source in a quintessentially caravaggesque fashion by placing a figure in front of it, thus creating a *repossoir*. This accentuates the illumination of some figures and objects, giving them a bright, visionary quality, while casting the other areas into impenetrable darkness.

The composition of the drawings continued to evolve as well. Though they are still situated in the foreground, the figures no longer crowd the area to bursting, there is more space between them and especially above their heads. Less emphasis is placed on them as a result, but they are also less overwhelming, and the composition as a whole is easier to grasp. There is still little or no sense of background, but the people and animals have room to move, and their attitudes *vis-à-vis* one another are more natural than before.

Jordaens continued to go over his preliminary, black chalk sketches with pen and brush, using the same, rather austere technique he employed during the first stage of his career, in other words. Yet the hand that guided the brush had become much steadier by now, and moved over the paper with greater confidence. At times the master experimented with a looser manner, sacrificing some clarity as a result. With the pen he was generally less dexterous: he drew his lines slowly and thoughtfully, without the slightest concern for elegance or beautiful form. Shadows he laid down resolutely with a stroke of the brush. Contours became more definite, transitions more abrupt, so that everything acquired a more clearly delineated shape [cat. B6, B8].

The productive years (c. 1628–c. 1641)

This period witnessed the expansion of Jordaens's activity and his assumption of an increasingly significant role in the artistic life of Antwerp. Important commissions came his way, such as large altarpieces for the ecclesiastical authorities, and he devised new prototypes of genre scenes, such as *The King Drinks* and *As the Old Sang, So the Young Pipe*. As he had previously done with *Satyr and Peasant* [cat. A25], he reiterated, altered and adapted these with growing frequency. It was during this same period that he was commissioned to paint the cycle entitled *The Story of Cupid and Psyche*, which (unbeknownst to him) was destined for Queen's House at Greenwich. For such large tapestry cycles as *The History of Alexander the Great*, *Scenes from Country Life* and *The Story of Odysseus* he continued making cartoons. All this activity meant of course that he needed more help, so that his workshop gradually grew in size. In 1641 he had no less than six assistants (*cnapen*); three apprentices (*leer-cnapen*) are mentioned in the Lists between 1633 and 1641.

Jordaens's style and technique were still patently influenced by Rubens, but it now became clear that Veronese and Baroccio had impressed him as well. Besides composition sketches for his numerous paintings — executed with pen and brush in brown ink, sometimes lightly heightened with watercolours — he also made elaborate *modelli* for patrons which then served as models in the workshop. For these he used rich watercolours and gouache, initially over sketches in pen and brown ink but later mostly over preliminary designs in black chalk. As regards his handling of line, he developed a preference for abrupt, angular forms [cat. B13]; as a result his draughtsmanship lost some of the freshness and spontaneity that characterised his earlier, loose sketches, and the scenes some of their naturalness. But he could express what was essential economically, and knew the secret of stopping when he had nothing to add — something he so frequently failed to do elsewhere. The vigorous, well-fed country folk were now often supplanted by mannered, elongated figures that belonged to a world of distinction and refinement. Their small heads and ascetic bodies evoke a spirituality utterly foreign to all things bourgeois, let alone rusticity [cat. B19].

In contrast to his previous working method, in this period Jordaens also drew studies from life, and then incorporated them in his compositions. Usually executed in black and red chalk, they are slightly heightened with white (the *trois crayons* technique) [cat. B24, B36, B39, B40, B42].

The designs for the tapestry cycles *The History of Alexander the Great* [cat. B15], the *Scenes from Country Life* [cat. B16, B17, B18] and *The Story of Odysseus* (cat. B21, B22, B23) are among the finest examples of Jordaens's draughtsmanship. Some of the figures may express their feelings a bit theatrically, and the artist's quest for beautiful shapes may be somewhat transparent at times, but what makes these sheets so attractive is the charm they emanate. The straightforward, monumental realism of his earlier style is nowhere in evidence. Jordaens was obviously more interested in beguiling, in moderation, in stimulating the emotions over the senses, to which end he adapted his technique and his palette.

Jordaens began painting portraits while he was still very young and continued to do so for the rest of his life. Some of the preparatory studies he executed during this period survive [cat. B32, B33].

Great activity, and growing participation of the workshop (c. 1642–c. 1651)

Following Rubens's death in 1640 Jordaens became the greatest living Flemish painter and received more commissions than ever before. Besides the clergy and the bourgeoisie, for whom he had always painted altarpieces and genre scenes, his patrons now also included royalty and

aristocrats, such as Queen Christina of Sweden and Amalia van Solms, widow of Frederick Henry of Orange. Cartoons for tapestries still accounted for much of his activity: cycles such as *Proverbs* [cat. B38] and *The History of Charlemagne* originated during these years. The workshop operated at full capacity, with the assistants taking such a large part in the process that Jordaens's production assumed a virtually industrial character. Yet the teamwork and efficiency did not always redound to the quality of the results.

It goes without saying that the studio produced innumerable drawings, a great many of which survive. Jordaens sketched compositions and drew life studies of figures and animals, which his pupils copied. The routine the master had developed, based on broken and angular lines, made imitation all the easier. As it became more automatic with the passage of time, ossification inevitably ensued, and the broken lines created a restless, disturbing effect.

Though during this period he continued to design paintings and tapestries in chalk and watercolours as well as gouache, Jordaens tended to use gouache less frequently. The predominance of red chalk in many drawings gave them a character of their own. Other sheets, washed with diluted watercolours in half-tones such as blue-grey, lilac and lilac-pink, are remarkably cool, light and transparent [cat. B44, B48, B56, B59]. He still used red and black chalk for studies of figures, heads and animals, sometimes heightening them with watercolours, white, or a combination of both [cat. B44, B48, B56, B59].

Cartoons in distemper on paper for several low-warp tapestries from this period survive, as do some border designs in watercolours and gouache. Together with the composition sketches and the *modelli*, they shed much light on the production of these monumental tapestries.

The last years (c. 1652–c. 1678)

Jordaens and his workshop were still very productive. Part of the decoration of Amsterdam's new Town Hall was entrusted to the master during this final period. Many altarpieces for churches in Antwerp and elsewhere date from this period, besides moralising genre scenes and allegories for his bourgeois clientèle. He continued to design tapestries as well.

With few exceptions [cat. B61, B63, B64, B65, B66, B68], Jordaens's production during these years is not of great artistic merit. No longer innovative, most of the time he simply reiterated timeworn formulas, varied prototypes, or combined fragments from previous compositions. The angularity of the figures and their rhetorical gestures became more pronounced until finally his style degenerated to a lifeless schema. He confined his media to nothing more than chalk and pen in brown ink, occasionally heightened with diluted watercolours. The drawings are no longer convincing, and by this time it is nearly impossible to distinguish the hand of the master. His assistants would have had little difficulty imitating his summary compositions, with their lack of depth and elementary handling of form and line.

Thus the career of a great master, who had long outlived his artistic powers, drew to a close. Whatever the deficiencies of his old age may have been, the drawings and other works of Jordaens's prime more than justify the prominent place he has always been assigned among the artists of his day.

R.-A. D'HULST

BI The Entombment

Circa 1615

Pen and brush, brown ink, brown wash; 118 x 197 mm. Below on the right, very faintly, in pencil, by another hand *P.P. Rubens*. — *Verso*: inscribed in pen by another hand C.G., the mark of the collector Carlos Gaa, Mannheim (l. Suppl., no. 538a).

Antwerp, Stedelijk Prentenkabinet. Inv. no. 106

PROVENANCE A. Koester, sale, Leipzig (Boerner), 13 November 1924, lot 147, as *Van Dyck*; Carlos Gaa (Mannheim, 1871–c. 1925), sale, Leipzig (Boerner), 9 May 1930, lot 135, as *Van Dyck*; in July 1932 purchased from Dr N. Beets, Amsterdam, by the Bestendig Dotatiefonds and Artibus Patriae for the Museum Plantin-Moretus and the Stedelijk Prentenkabinet.

EXHIBITIONS *Rubens-tentoonstelling*, J. Goudstikker Gallery, Amsterdam, 1933, no. 78, as *Rubens*; Antwerp 1936, no. 34, as *Rubens*; Rotterdam 1948–49, no. 112, as *Rubens*;

Van Van Eyck tot Rubens. Tekeningen van Vlaamsche Meesters, Paleis voor Schone Kunsten, Brussels, 1949, no. 76, as *Rubens*; Paris 1949, no. 79, as *Rubens*; *P.P. Rubens. Luonnoksia ja piirustuksia sekä Grafiikka mestarin teosten mukaan – Skisser och teckningar samt Grafik efter mästarens verk*, Ate-neum, Helsinki, 1952–53, no. 25, as *Rubens*; *Rubens. Schet-sen en tekeningen*, Koninklijke Musea voor Schone Kunsten van België, Brussels, 1953, no. 25, as *Rubens*; Paris 1954, no. 415, as *Rubens*; Antwerp 1956, no. 614; Prague 1966, no. 59; Antwerp–Rotterdam 1966–67, no. 3; Antwerp 1978B, no. 2; Düsseldorf–Cologne 1979, no. 18; United States 1979–81, no. 1; Florence–Milan 1986–87, no. 19; Genoa 1987, no. 19; Antwerp 1988, no. 26; Antwerp 1991B, no. 61; Cologne 1992, no. 130.1.

LITERATURE M. Delacre, *Le dessin dans l'œuvre de Van Dyck* (Académie Royale de Belgique. Classe des Beaux-Arts, Mémoires, 2e série, III), Brussels, 1934, p. 221; Delen 1938, p. 61, no. 187, fig. XXXIII, as *Rubens*; H.G. Evers, *Rubens und sein Werk, neue Forschungen*, Brussels, 1943, p. 139, fig. 47, as *Rubens*; d'Hulst 1956A, pp. 63, 304, 317 (no. 3), fig. 27; F. Van den Wijngaert, 'De Rubens-tekeningen in

Antwerps stadsbezit', *Antwerpen, tijdschrift der Stad Antwerpen*, II, 1956, June, p. 73, ill.; d'Hulst 1958C, pp. 135–138, fig. 2; Jaffé 1966, p. 626; d'Hulst 1966–67, p. 40, no. 3, ill.; Held 1967, p. 110; d'Hulst 1969A, p. 111, fig. 2; Held 1969, p. 238; d'Hulst 1974, pp. 103–104, no. A6, fig. 6; R. Avermaete, *Rubens en zijn tijd*, Brussels, 1977, p. 347, ill.; Balis and Huvenne 1978, p. 156, ill.; d'Hulst 1978A, pp. 45–46, no. 2, ill.; d'Hulst 1979, pp. 57, 59, no. 18, ill.; Wortman 1979, p. 30, no. 1, ill.; Depauw 1988, pp. 147–148, no. 26, ill.; Moir 1991, p. 298, no. 61, ill.; Robels 1992, pp. 527–528, no. 130.1, ill.

1. H.E. Wethey, *The Paintings of Titian. Complete edition*, 1, London, 1969, pp. 89–90, no. 36, fig. 75.
2. A heavily restored panel (74.3 x 106.1 cm), which may originally have been painted by Rubens or be based on a work by him, formed part of the Leonard Koetser Gallery's *Autumn Exhibition* at London in 1970.
3. d'Hulst 1974, pp. 97–99, no. A1, fig. 1.
4. d'Hulst 1974, pp. 104–105, no. A7, fig. 7.

Christ is being laid in the sarcophagus. Sts John and Joseph of Arimathea grasp His lifeless body under the arms, while a man standing on the sarcophagus holds His legs. One of the holy women kisses the Saviour's hand; the others simply watch.

This composition sketch, after which there is no known painting, is roughly based on and a reverse image of Titian's *Entombment* of about 1525, now in the Louvre, Paris (fig. B1A).¹ Not the original painting by the Italian master, but rather a copy after it by Rubens,² was probably Jordaens's inspiration. Evers recognised the same hand here as in Jordaens's *Crucifixion* — formerly with A. De Heuvel at Brussels³ — but attributed both sheets to Rubens. The exhibited drawing has much in common with Jordaens's early work, however, such as the geometric handling of the faces, the tangled lines, the wavy contours and the small, local hatching.

Executed in 1615 or shortly before, the drawing is among the earliest that can be attributed to Jordaens. Like most of the early sketches, the technique is identical to the that adopted by Rubens on his return from Italy in 1608.

Another design for the same *Entombment*, of practically the same date as the present one, was with R.M. Light & Co. at Boston in 1974 (fig. B1B).⁴ It is difficult to say which of the two is earlier: the most noteworthy of the few compositional differences between them involves the size of the group to the left of Christ, which numbers only two figures in the sheet formerly at Boston, as opposed to four in the exhibited one. The larger format of that work suggests it is later than this one. Yet there are variants in that sheet — the figures on the far left, the figure of Christ and the man on the sarcophagus — which Jordaens did not pursue and which do not appear in the Antwerp drawing.



Fig. B1A. Titian, *The Entombment*, canvas, 148 x 215 cm. Louvre, Paris.

Fig. B1B. Jacob Jordaens, *The Entombment*, drawing, 211 x 361 mm. With R.M. Light & Co., Boston, in 1974.



B2 Paul and Barnabas at Lystra

Circa 1616

Pen and brown ink, brown wash, over preliminary work in black chalk; 188 x 303 mm. — *Verso*: stamped in black ink *Esportazione Roma*, and inscribed in black chalk by another hand *No. 611*.

Private collection

PROVENANCE K. Lennart Landburg, Paris, whose father bought the drawing at Rome in 1930–40.

LITERATURE d'Hulst 1987, pp. 110–114, fig. 3; d'Hulst 1974, Suppl. II, pp. 142–143, no. A22b, fig. 1.

I. d'Hulst 1974, pp. 383–385, no. A308, fig. 325.

Paul and Barnabas, seen here on an elevation at the left, have come to Lystra to preach the new faith. Ignoring their protests, the local people worship them as gods and bring them sacrifices (*Acts* 14:10–14).

Dateable *c.* 1616, this composition drawing was executed preparatory to a painting in the Hermitage, St Petersburg [cat. A8] (fig. B2a). The absence of the man carrying a load on his head and of the two women on the extreme left and right in the painting may be the result of a later trimming of both sides of the sheet. But it is clear that in the painting Jordaens deviated from the drawing in several, albeit minor, details. For instance, only one of the two figures behind the ox is included in the painting, and furthermore it now has a different shape; the left arm of the kneeling servant has been changed; only in the painting is the outstretched arm of Paul to be seen; the figure of Barnabas, only outlined very broadly in the

drawing, is fully developed in the painting; and finally, the group comprising figures and an animal has been placed in front of a minimal architectural setting in the painting to suggest the building where the action took place. These discrepancies notwithstanding, the disposition of the figures in the foreground — reminiscent of a bas-relief — is the same in both works.

Another composition drawing, which may also have prepared the picture in the Hermitage, is in the same private collection as the present sheet [cat. B3].

An important composition study of *c.* 1655 representing the same subject once belonged to the collection of Max Rooses (Antwerp, 1839–1914) but has since disappeared.¹

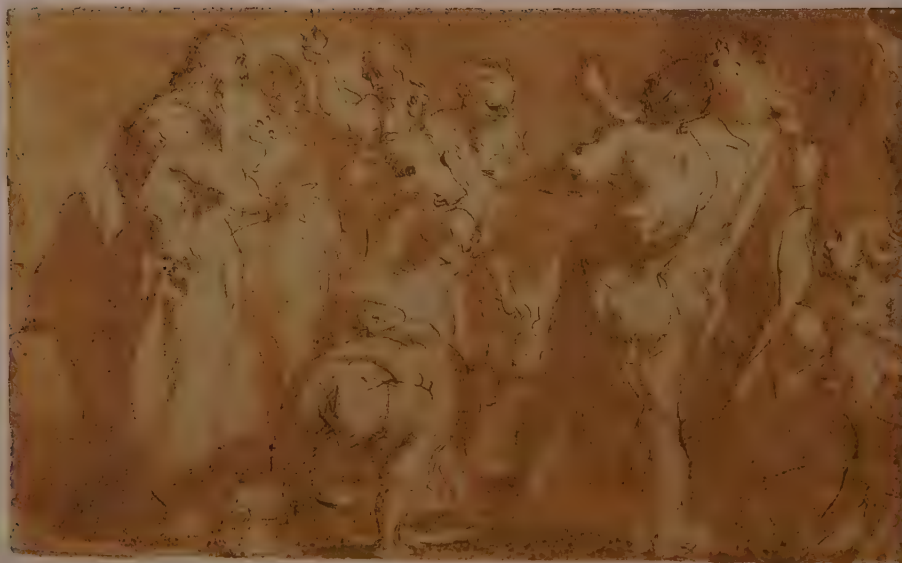


Fig. B2a. Jacob Jordaens, *Paul and Barnabas at Lystra*, canvas, 149 x 233 cm. Hermitage, St Petersburg.

B3 Paul and Barnabas at Lystra

Circa 1616

Sheet partially restored along the edges and at the corners.
Pen and brown ink, brown wash over preliminary work in black chalk; 300 x 416 mm.

Private collection

PROVENANCE Baskett and Day Gallery, London; purchased there by the present owner in 1974.

EXHIBITION Antwerp 1978B, no. 3.

LITERATURE [Exh. cat.] *Exhibition of Thirty Old Master Drawings of the Northern Schools*, Baskett and Day Gallery, London, 1974, no. 12, ill.; d'Hulst 1978A, pp. 46–47, no. 3, ill.; d'Hulst 1974, Suppl. I, p. 361, no. A22a, fig. 17; d'Hulst 1982, p. 310, fig. 31; d'Hulst 1987, pp. 110–114, fig. 1; d'Hulst 1974, Suppl. II, pp. 142–143, under no. A22b, fig. 3.

I. London, Victoria and Albert Museum. L. Dussler, *Raphael. A Critical Catalogue of his Pictures, Wall-Paintings and Tapestries*, London–New York, 1971, p. 103, figs. 183, 184; J. Shearman, *Raphael's Cartoons in the Collection of Her Majesty the Queen and the Tapestries for the Sistine Chapel*, London, 1972, pp. 59, 70, 77, 122, 124, 128, figs. 34, 35.

This drawing not only shows the same subject as the previous one [cat. B2], but also originated at the same time and was executed in the same technique, which is so characteristic of Jordaens's earliest work. Like the preceding sheet, therefore, it too may be a composition sketch for the same painting in the Hermitage, St Petersburg [cat. A8]. As regards the composition, however, drawing and painting differ fundamentally.

There are many parallels between this sheet and one of the cartoons by Raphael — namely *Paul and Barnabas at Lystra* (fig. B3a) — for the tapestry cycle *The Acts of the Apostles*.¹ These include the setting, which is

predominantly architectural in both cases, and the placement of the protagonists, Paul and Barnabas, on the left side of the composition, somewhat isolated from the other figures.

If we accept that the present drawing is also a design for the St Petersburg picture, then it probably antedates the other sheet [cat. B2], which is closer to the definitive work in any case. Theoretically, of course, it could be preparatory to another painting of the same period, but the fact is that no such work has come to light. Beyond the drawing itself, therefore, there is no evidence to support such an hypothesis.



Fig. B3a. Raphael, *Paul and Barnabas at Lystra*, cartoon, 347 x 542 cm. Victoria and Albert Museum, London.

B4 Christ Driving the Moneychangers from the Temple

Circa 1616–1617

Watermark: a cartouche-like oval, resembling two conjoined 'C's. Pen and brown ink, brown wash; 195 x 312 mm. Below on the right, inscribed in pen by another hand *Jordaens*. – *Verso*: inscribed by another hand *Jezus verdrijft de Handelaren uit den tempel*.

New York, Prof. Colin Eisler

PROVENANCE Walter Schatzki, New York.

LITERATURE d'Hulst 1974, p. 122, no. A30, fig. 31.

1. Inv. no. 1402. Canvas, 288 x 436 cm. Buschmann 1905A, pp. 104–105, fig. xxix; Rooses 1908, pp. 172–174, 139, 229; ill. opposite p. 176; Demonts 1922, p. 32, no. 2011; d'Hulst 1956A, pp. 264–265, fig. 174; d'Hulst 1974, pp. 122 (under no. A30), 272 (under no. A185), 351 (under no. A270), 352 (under no. A271), 353 (under

no. A272), 527 (under no. C47); Catalogue Paris 1979, p. 76, no. 1402, ill.; d'Hulst 1982, pp. 199–200, 208, 237, fig. 197.

2. Inv. no. 1630. Canvas, 172.5 x 201 cm. d'Hulst 1966–67, p. 122, under no. 104; Jaffé 1968–69, pp. 137–138, no. 112, ill.
3. Rooses 1908, p. 254.
4. d'Hulst 1974, pp. 350–352, no. A270, fig. 286.
5. Rooses 1908, p. 193; d'Hulst 1974, p. 352, no. A271, fig. 287.

Jesus stands just to the right of centre, with His disciples behind Him, and raises His hand in anger at the merchants and moneychangers, whom He banishes from the Temple (*Matt. 21:12*).

This composition sketch of about 1616–17 was intended for an unknown work. The full-length representation of the figures and the schematic rendering of the architecture in the background recall the painting *Paul and Barnabas at Lystra* in the Hermitage, St Petersburg [cat. A8], which in fact dates from the same period.

The subject of Christ Driving the Moneychangers from the Temple lent itself admirably to castigating particular abuses of the Catholic

Church, and was one of Jordaens's favourites. One example of about 1645–50 now hangs in the Louvre, Paris (fig. B4a).¹ Another, painted about 1650–60 with the help of the workshop, is in the care of the Rijksdienst Beeldende Kunst at The Hague.² According to Rooses, a third was sold along with the collections of Dr van Herlé van der Buecken and others at Ghent in 1856.³ Two drawings of the same subject, both from about 1645–50, are in the Louvre, Paris (fig. B4b)⁴ and in the Herzog Anton Ulrich-Museum, Brunswick,⁵ respectively. Finally, one other design is recorded in an etching, inscribed *Iac. Jordaens inventor, 1652* [cat. B94].



Fig. B4a. Jacob Jordaens, *Christ Driving the Moneychangers from the Temple*, canvas, 288 x 436 cm. Louvre, Paris.

Fig. B4b. Jacob Jordaens, *Christ Driving the Moneychangers from the Temple*, drawing, 242 x 400 mm. Louvre, Paris.



B5 Moses Striking Water from the Rock

Verso: Nymphs and Satyrs

Circa 1618

Brush and brown ink, brown wash, with traces of black chalk; 205 x 322 mm. — *Verso*: brush and brown ink, brown wash, with traces of black chalk.

Antwerp, Stedelijk Prentenkabinet. Inv. no. 717

PROVENANCE In 1937 with J. Van Overloop, Antwerp; purchased by the Bestendig Dotatiefonds and presented to the museum.

EXHIBITIONS Utrecht–Antwerp 1952, no. 21 (supplement); Paris 1954, no. 108; Antwerp 1956, no. 610; Belgrade 1957, no. 8; Antwerp–Rotterdam 1966–67, no. 10; Ottawa 1968–69, no. 138; Antwerp 1971, no. 22; Paris

1974, no. 47; Antwerp 1978, no. 6; Düsseldorf–Cologne 1979, no. 14; United States 1979–81, no. 3; Florence–Milan 1986–87, no. 14; Genoa 1987, no. 14; Antwerp 1988, no. 27.

LITERATURE Lugt 1949, p. 74, under no. 731; d'Hulst 1953b, pp. 218–220, fig. 19; Van Puyvelde 1953, p. 186; d'Hulst 1956a, pp. 99, 101, 109, 322–323 (no. 15), figs. 56, 57; Jaffé 1966, p. 629; d'Hulst 1966–67, pp. 45–47, no. 10, ill.; Jaffé 1968–69, p. 155, no. 138, ill.; d'Hulst 1974, pp. 138–139, no. A44, figs. 48, 49; Van Berge and Van Hasselt 1974, pp. 66–68, no. 47, pl. 104; d'Hulst 1978a, pp. 49–50, no. 6, ill.; Balis and Huvenne 1978, p. 132, ill.; d'Hulst 1979, p. 51, no. 14, ill.; Wortman 1979, p. 32, no. 3, ill.; d'Hulst 1982, p. 310, fig. 52; Depauw 1988, p. 151, no. 27, ill.

1. Inv. no. 186. Panel, 208 x 180 cm. Buschmann 1905A, pp. 64–65; Rooses 1908, pp. 30–32, ill. p. 32; Van Puyvelde 1953, p. 101, fig. 69; d'Hulst 1956a, pp. 78–79, fig. 39; J. Lauts, *Staatliche Kunsthalle Karlsruhe. Katalog Alte Meister*, Karlsruhe, 1966, pp. 156–157, no. 186, ill.; d'Hulst 1974, p. 136, under no. A43; d'Hulst 1982, pp. 91, 106, fig. 53.
2. d'Hulst 1974, pp. 136–137, no. A43, fig. 47.
3. Inv. no. 10411. Canvas, 250 x 240 cm. d'Hulst 1953A, pp. 120–122, fig. 16; Van Puyvelde 1953, pp. 28–29, 113, fig. 16; d'Hulst 1956a, pp. 45–47, fig. 13; Jaffé 1968–69, p. 76, no. 12, ill.; d'Hulst 1982, pp. 76, 107, 110, fig. 44; R. an der Heiden, in *Catalogue Munich 1983*, p. 265, no. 10411, ill.
4. Panel, 78 x 110 cm (all four sides subsequently enlarged to 93 x 130 cm). Whereabouts unknown. Sale, Paris (Hôtel Drouot), 9 February 1953. d'Hulst 1982, p. 55, fig. 21.
5. Oldenbourg 1921, p. 61.
6. Oldenbourg 1921, p. 82.

Standing just to the right of centre, Moses is surrounded by the Israelites and their cattle. Several of those in the crowd hold jugs and pitchers in anticipation of the precious water the prophet is about to strike from the rock. Jordaens chose to illustrate the moment the miracle transpired in a burst of light (*Exodus 17: 6*).

Jordaens used this composition sketch for a painting of about 1618 in the Staatliche Kunsthalle, Karlsruhe (fig. B5A).¹ An earlier design for the same picture is in the Victoria and Albert Museum, London (fig. B5b).²

The artist composed a scene with *Nymphs and Satyrs* on the verso of the sheet. On the left he represented two satyrs, the one with his back to the viewer, the other — seated in a tree — gazing at a group on the right, comprising two nymphs seen from behind and another satyr in profile. In the middle distance, on the right, one or two more heads can faintly be seen.

The first pictures by Jordaens to incorporate nymphs and satyrs are the *Allegory of Fruitfulness* in the Alte Pinakothek, Munich,³ a *Bacchanal* that once belonged to the Nardus Collection, Paris,⁴ and the *Nymphs and Satyrs* in the Bass Museum of Art, Miami Beach [cat. A4]. All three of these works date from about 1615–17. Significantly enough, Rubens depicted nymphs and satyrs in a number of works during the same period, and even somewhat earlier, such as *Nature Adorned by the Graces* in the Art Gallery at Glasgow⁵ and a *Bacchanalia* in the Hermitage at St Petersburg.⁶

The present drawing cannot be directly linked to any of the aforementioned paintings by Jordaens, even though it comprises several related motifs.



Fig. B5A. Jacob Jordaens, *Moses Striking Water from the Rock*, panel, 208 x 180 cm. Staatliche Kunsthalle, Karlsruhe.

Fig. B5b. Jacob Jordaens, *Moses Striking Water from the Rock*, drawing, 191 x 306 mm. Victoria and Albert Museum, London.



cat. B5 verso

B6 Nymphs and Satyrs (Allegory of Fruitfulness) Verso: The Succouring of the Needy

Circa 1618–20

Pen and brown ink, brown wash, over preliminary work in black chalk; 206 x 325 mm. Below on the right, mark of the collector William F.E. Gurley (not in L.); on the mount, mark of the collector A.M. Champenowne (L. 153) – Verso: brush and brown ink, over preliminary work in black chalk. Below on the left, again the mark of William F.E. Gurley.

Chicago, Art Institute (Leonora Hall Gurley Memorial Collection)

PROVENANCE A.M. Champenowne (Totnes, South Devon, England, b. 1871); Mrs Leonora Hall Gurley (Chicago, 1831–1903); presented to the museum by William F.E. Gurley in 1922, in memory of his mother.

EXHIBITIONS Antwerp–Rotterdam 1966–67, no. 17; Ottawa 1968–69, no. 136.

LITERATURE d'Hulst 1956A, pp. 109, 113, 323, 327, no. 24, figs. 66, 67; Jaffé 1966, pp. 626, 629; d'Hulst 1966–67, pp. 51–52, no. 17, ill.; Jaffé 1968–69, p. 154, no. 136, ill.; d'Hulst 1969B, pp. 384–385, no. 136; Haverkamp-Bege-mann 1969A, p. 175; Michałkova 1969, p. 306; d'Hulst 1974, pp. 140–141, no. A46, figs. 51, 52; d'Hulst 1982, p. 311, fig. 56.

1. Inv. no. 119. Canvas, 180 x 241 cm. Buschmann 1905A, pp. 75–79, fig. IX; Rooses 1908, pp. 43–47, 59, 213, ill. opposite p. 44; Held 1939, pp. 9, 18, fig. 5; d'Hulst 1952, pp. 19, 23, 26, 28–31, fig. 1; Van Puyvelde 1953, pp. 31–32, 91, 113, fig. 24, 25; d'Hulst 1956A, pp. 85–88, fig. 46; d'Hulst 1974, pp. 156–157, under no. A63;

d'Hulst 1982, pp. 107, 114, 216, fig. 79; Catalogue Brussels 1984, p. 156, no. 119, ill.

2. Canvas, 165 x 112 cm (top and left sides probably trimmed). Buschmann 1905A, pp. 69–70, fig. v; Rooses 1908, pp. 33–34, ill. p. 35; Held 1939, p. 41, note 9; Van Puyvelde 1953, pp. 113–114, 116, fig. 68; d'Hulst 1952, pp. 19–21, 25, fig. 2; d'Hulst 1956A, pp. 86, 88, fig. 47; d'Hulst 1974, pp. 160–162, under no. A67; Díaz Padrón 1975, pp. 162–163, no. 1547, fig. 114; d'Hulst 1982, pp. 107, 111, 118, fig. 84; Vandeven 1989, p. 211, no. 73, ill.
3. Inv. no. 1903–F. Canvas, 119 x 182 cm. Rooses 1908, p. 48; M. Dupuis, *Ville de Gand. Catalogue du Musée des Beaux-Arts, Maîtres anciens*, Ghent, 1937, p. 80; Van Puyvelde 1953, pp. 104, 202; Jaffé 1968–69, p. 78, no. 15, ill.
4. d'Hulst 1974, pp. 139–140, no. A45, fig. 50.

The right half of the composition is occupied by a group of nymphs, satyrs and fauns surrounding a nymph crowned with laurel. On the left, beside some cows, a satyr extends his arm toward the group on the right, whom he addresses. At the top of the composition a velum, suspended from the trees, is rendered with a few bold strokes, while a satyr perched in one of the trees is sketched in black chalk. On the far left more trees can be seen in the distance.

The scene represents an *Homage*, like those to Pomona in the Koninklijke Musea voor Schone Kunsten, Brussels (fig. B6a),¹ and Ceres in the Prado, Madrid (fig. B11b).² Jordaens produced many scenes of this kind, all of which fall into the category known as the *Allegory of Fruitfulness*.

No painting by Jordaens after the present drawing, a composition sketch of about 1618–20, is known. The design and several of the figures do bear some resemblance to the *Allegory of Fruitfulness* in the Museum voor Schone Kunsten, Ghent,³ a studio work of about 1640.

The verso shows a number of beggars. Some sit, others stand, but all

entreat a group of figures on an elevation at the left who are distributing alms. The general direction of the beggars' gestures and movements is from right to left. A few architectural elements are rendered very schematically: in the left foreground the elevation, in the background a column and arches suggested by several rapid strokes. On the right, a wall behind the mendicants stretches into the distance. On the far right, outside the focus of the composition, a kneeling figure begs for alms from another man standing in a doorway. At the bottom of the composition two more figures are cut off by the edge of the sheet; the one on the right, facing the viewer, serves as a *repoussoir*.

Jordaens experimented with the theme of *The Succouring of the Needy* more than once, but no known painting derives from this sketch. Two other drawings are preserved in the Kupferstichkabinett of the Staatliche Museen Preussischer Kulturbesitz, Berlin,⁴ and the Musée des Beaux-Arts, Besançon [cat. B7].



B6a. Jacob Jordaens, *Homage to Pomona (Allegory of Fruitfulness)*, canvas, 180 x 241 cm. Koninklijke Musea voor Schone Kunsten, Brussels.



cat. B6 verso

B7 The Succouring of the Needy

Circa 1618–20

A strip of paper of approx. 20 mm added at the bottom by the artist himself. Laid down. Pen and brown ink, brown wash, over preliminary work in black chalk; 200 x 320 mm. Below on the left, the marks of both the collector J.F. Gigoux (l. 1164) and the museum at Besançon (l. Suppl. 238c), and the inscription in pen D.51.

Besançon, Musée des Beaux-Arts et d'Archéologie.

Inv. no. D.51

PROVENANCE J.F. Gigoux (Paris, 1806–94); bequeathed to the museum by him in 1894.

EXHIBITIONS Antwerp–Rotterdam 1966–67, no. 12; Antwerp 1978B, no. 7; Besançon–Caen 1981–82, no. 1.

LITERATURE Jaffé 1966, p. 626; d'Hulst 1966–67, p. 48, no. 12, ill.; d'Hulst 1974, pp. 142–143, no. A48, fig. 55; d'Hulst 1978A, pp. 50–51, no. 7, ill.; Legrand 1981, no. 1, ill.

1. d'Hulst 1974, pp. 139–140, no. A45, fig. 50.
2. Oral communication, 1963.
3. Musée du Louvre, Paris. Copper, 56 x 78 cm. Demonts 1922, p. 32, no. 2157.
4. Nationalmuseum, Stockholm. Inv. no. N.M.679. Panel, 35 x 53 cm. Here the beggars are situated in front of

the church or monastery, receiving bread from behind a barred window. K. Goossens, *David Vinckboons*, Antwerp–The Hague, 1954, pp. 101–102, fig. 53.

5. Koninklijk Museum voor Schone Kunsten, Antwerp. Panel, 115 x 160 cm. Catalogue Antwerp 1988, p. 154, no. 157, ill., as *The Seven Acts of Mercy*.
6. There are drawings of the same subject in the Victoria and Albert Museum, London (d'Hulst 1974, pp. 136–137, no. A43, fig. 47) and in the Stedelijk Prentenkabinet, Antwerp [cat. B5]. Both sheets are preliminary studies for a painting of *Moses Striking Water from the Rock* in the Staatliche Kunsthalle, Karlsruhe (see under cat. B5, note 1, fig. B5a).

The painting for which this composition sketch of c.1618–20 was intended is not known. Drawings of the same subject and period are in the Kupferstichkabinett of the Staatliche Museen Preussischer Kulturbesitz, Berlin¹ (fig. B7a) and in the Chicago Art Institute [cat. B6]. E.K.J. Reznicek was the first to recognise the hand of Jordaens in the present sheet,² the only one in which the figures distributing bread from the elevation at the left are clearly distinguishable. Wearing millstone collars, they remove loaves from a basket on the ground. The mendicants facing left in the right half of the composition are virtually identical to the corresponding group in the Berlin drawing, but the beggar-woman with a child on her arm and the two children beside her in the foreground of that work are omitted here.

Jordaens's repeated treatment of this theme evinces his interest in it. His contemporaries David Teniers the Younger,³ David Vinckboons⁴

and Frans Francken the Younger,⁵ among others, also depicted *The Succouring of the Needy*. In actual fact the theme is one of the Seven Acts of Mercy, namely Feeding the Hungry (*Matt.* 25:35–36). There may be some connexion between Jordaens's depictions of it and his various renditions of *Moses Striking Water from the Rock*,⁶ especially since similar scenes were often used in his day to represent another Act of Mercy, namely Refreshing the Thirsty. Neither the composition nor the handling of Jordaens's drawings of these subjects stands in the way of such a connexion. *The Succouring of the Needy* and *Moses Striking Water from the Rock* could in that case have been conceived as two of the Seven Acts of Mercy. Illustrations of the other five Acts do not occur in Jordaens's oeuvre around this time, however. At first sight, therefore, it seems more likely that, being the two principal Acts, Feeding the Hungry and Refreshing the Thirsty were meant to stand for all seven.



Fig. B7a. Jacob Jordaens, *The Succouring of the Needy*, drawing, 160 x 225 mm. Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett, Berlin.



B8 Satyr and Peasant

Circa 1620–21

Pen and brown ink, brown wash, heightened with white bodycolour, over preliminary work in black chalk; 253 x 210 mm. Below on the left, twice the mark of the Ecole Nationale Supérieure des Beaux-Arts, Paris (L. 829a); below on the right, the mark of the collector J. Masson (L. Suppl. 1494a) and a black chalk inscription by another hand, *J. Jordaens*.

Paris, *Ecole Nationale Supérieure des Beaux-Arts*.
Inv.no. Masson 493

PROVENANCE Marquis de Chennevières & J.C. Robinson, sale, Amsterdam (F. Muller), 20–21 November 1882, lot 97; J. Masson (Amiens and Paris, 1856–1933), who presented the sheet to the museum in 1925.

EXHIBITIONS Brussels 1910, no. 77; Paris 1930, no. 142; Paris 1947, no. 84; Antwerp–Rotterdam 1966–67, no. 14; Ottawa 1968–69, no. 142; Antwerp 1978B, no. 8.

LITERATURE Van Puyvelde 1953, p. 200, fig. 93; d'Hulst 1956A, pp. 101, 324 (no. 17), fig. 59; Jaffé 1966, p. 626; d'Hulst 1966–67, p. 48, no. 14, ill.; Jaffé 1968–69, p. 157,

no. 142, ill.; d'Hulst 1974, pp. 145–146, no. A51, fig. 58; d'Hulst 1978A, pp. 51–52, no. 8, ill.; d'Hulst 1982, p. 311, fig. 65.

I. Inv.no. 6179. Canvas, 188.5 x 168 cm. Van Puyvelde 1953, p. 96, fig. 6; d'Hulst 1956A, pp. 80, 324 (under no. 17); d'Hulst 1974, p. 146, under no. A51; d'Hulst 1982, pp. 90, 97, fig. 62; Catalogue Brussels 1984, p. 160, no. 6179, ill.

Round a table with a dog underneath are seated a young woman with a child on her lap, a peasant eating porridge and a satyr who, having stood up from the table, addresses the peasant. In the middle distance on the left, an old woman is seated in a basket chair. A young woman leans against the same chair and a cock stands on top of it. The scene is a farmhouse interior, of which the hearth can be distinguished on the right. After seeing how the peasant blew on his hands to warm them, the satyr now watches as he does the same to his porridge to cool it. The ambiguity of blowing hot and cold upsets him.

This composition drawing was made about 1620–21 in preparation for a painting in the Konstmuseum, Göteborg [cat. A25] (fig. B8a). A second, virtually identical version of that picture is in the Koninklijke Musea voor Schone Kunsten, Brussels.¹ The subject derives from Aesop's *Fables* (LXXIV), a few alterations notwithstanding.

For all intents and purposes, the definitive composition of the painting has already been reached in the present sheet. The space surrounding the figures, however, especially above their heads, was eliminated in the transition from paper to canvas, so that the figures are confined more closely and part of the satyr is cut off. The young sylvan deity crowned with laurel, who turns to the peasant as he stands up from the table, is replaced in the canvas by an older, bearded satyr who seemingly invites the viewer to stand as witness.

The composition was engraved by Lucas I (or Lucas II) Vorsterman [cat. B91]. Yet it was not the exhibited drawing, but rather the painting, that formed the basis of the print.

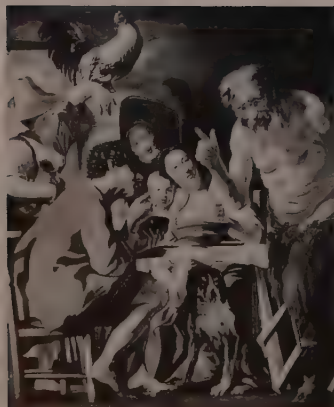


Fig. B8a. Jacob Jordaens, *Satyr and Peasant*, 190 x 159.5 cm. Konstmuseum, Göteborg.



B9 The Holy Family with St Anne (?) and a Maidservant

Circa 1620–23, later enlarged

Sheet enlarged at the top and along both sides. Water-colour and white bodycolour over preliminary work in black chalk; 442 x 412 mm.

Paris, Musée du Louvre, Département des Arts graphiques.
Inv.no. R.F. 12.209

PROVENANCE Dr Suchet; presented to the museum by Mrs Juiff in 1929.

EXHIBITIONS Antwerp 1930, no. 411, as *La nourrice*; *Des-sins flamands du XVII^e siècle*, Cabinet des dessins, Musée du Louvre, Paris, 1952, no. 721; *Première exposition des plus beaux dessins du Louvre et de quelques pièces célèbres des collections de Paris*, Musée du Louvre, Paris, 1962, no. 48; Antwerp–Rotterdam 1966–67, no. 25; Paris 1978, no. 150.

LITERATURE Lugt 1949, p. 71, no. 721, fig. LXXIV; Van Puyvelde 1953, p. 189; d'Hulst 1956A, pp. 126, 331 (no. 31); Jaffé 1966, p. 626, note 7; d'Hulst 1966–67, p. 58, no. 25; d'Hulst 1974, pp. 150–151, no. A57, fig. 64; Sérullaz 1978, pp. 138–139, no. 150, ill.

1. d'Hulst 1974, pp. 144–145, no. A50, fig. 57.
2. d'Hulst 1974, pp. 134–136, no. A42, fig. 46.
3. d'Hulst 1974, p. 149, no. A55, fig. 62.

The Virgin is seated at the centre of the composition nursing the Child, whom she holds on her lap. At the right, St Joseph and an old woman in a chair look on, while at the left a handmaid illuminates the scene with a candle.

Her lack of attributes makes it difficult to identify the old woman. Theoretically she could be either St Anne or St Elizabeth, both of whom regularly appear together with the Holy Family. To help the viewer place her, Jordaens depicted Elizabeth with a lamb in *The Holy Family with St Elizabeth*, British Museum, London (fig. B9a),¹ while in another drawing, *The Holy Family with St Elizabeth and an Angel*, Musée des Beaux-Arts, Lille,² he showed her with an angel who offers fruit to the Child. The lamb and the angel are actually attributes of John the Baptist,

but Jordaens gave them to the Baptist's mother, St Elizabeth, in those two drawings. The fact that he used neither attribute to identify the old woman in the present sheet suggests that she is the Virgin's mother, St Anne. In *The Holy Family with St Anne and a Maidservant*, a drawing that belonged to a private collection in New York in 1974,³ St Anne has no special attributes, either.

The original portion of this sketch was executed c. 1620–23. At some point during the second half of his career, Jordaens enlarged the drawing and added the figure of the old woman to it. It was probably at that point that he retouched the sheet with watercolour and white bodycolour.

No painting after this drawing is known.



Fig. B9a. Jacob Jordaens, *The Holy Family with St Elizabeth*, drawing, 123 x 121 mm. British Museum, London.



B10 Homage to Pomona (Allegory of Fruitfulness)

Circa 1623

Probably trimmed slightly on the left. Pen and brown ink, brown wash, traces of black and red chalk; 240 x 230 mm. Below on the right, mark of the collector E. Wauters (L. 911). – Verso: mark of the collector J.P. Heseltine (L. 1507).

Copenhagen, Statens Museum for Kunst

PROVENANCE J.P. Heseltine (London, 1843–1929); E. Wauters (Paris, 1846–1933), sale, Amsterdam (F. Muller), 15–16 June 1926, lot 91, acquired by the firm Falck; presented to the museum by the Ny Carlsberg Foundation in 1926.

EXHIBITIONS Antwerp 1905, no. 115; Brussels 1928, no. 84; *Jubilee Exhibition of the Ny Carlsberg Foundation*, Copenhagen, 1952, no. 414; Antwerp–Rotterdam, 1966–67, no. 21.

LITERATURE Album 1905, fig. 115; Buschmann 1905B, ill. p. 159; Rooses 1908, p. 46, ill. p. 52; Held 1939, pp. 18–19, fig. 19; Lugt 1949, p. 74, under no. 731; d'Hulst 1952, pp. 26–30, fig. 6; E. Fischer and J. Sthyr, *Seks Aarhundreders europæiske Tegnekunst*, Copenhagen, 1953, p. 106, fig. 66; d'Hulst 1956A, pp. 115, 122, 329 (no. 27), fig. 71; d'Hulst 1966–67, p. 51, no. 21; d'Hulst 1974, pp. 157–158, no. A64, fig. 73; d'Hulst 1982, p. 311, fig. 78.

1. See under cat. B6, note 1.
2. d'Hulst 1974, pp. 156–157, no. A63, fig. 72.
3. W. Drost, 'Motivübername bei Jakob Jordaens und Adriaen Brouwer', *Königsberger kunstgeschichtliche Forschungen*, 1, 1928, p. 12.
4. Inv. no. 5867. Pen and brush, brown ink; 149 x 212 cm. H. Möhle, *Die Zeichnungen Adam Elsheimers*, Berlin, 1966, pp. 77–78, as Hendrik Goudt; d'Hulst 1956A, fig. 69.
5. Canvas, 197 x 225 cm. *Wallace Collection Catalogues. Pictures and Drawings. Text with Historical Notes and Illustrations*, London, 1928, p. 144, no. 120, ill.

A group of figures to the left of centre includes the mantled figure of Pomona (to whom fruit is being offered), a young woman, two nude nymphs, a man with a cornucopia, a satyr and two children. A second group, to the right of the first, comprises a satyr with a boy on his back, accompanied by two other nondescript figures. The two groups are loosely connected by the roguish gesture of the boy, who participates in the homage by offering a bunch of grapes.

This drawing is a composition sketch for the *Homage to Pomona* (or the *Allegory of Fruitfulness*), painted about 1623, in the Koninklijke Musea voor Schone Kunsten, Brussels (fig. B10a).¹ It was preceded by another design drawing in the same museum (fig. B10b).²

W. Drost³ has argued that the Brussels sheet is based on a work by Adam Elsheimer. As evidence he adduced a drawing by the Dutch master Hendrik Goudt, *Diana and Callisto*, in the Städelsches Kunstinstitut, Frankfurt, which he mistakenly attributed to the German (fig. B10c).⁴ The similarity between the two drawings is certainly striking. For instance, the standing nymph, strongly lit and seen from behind, forms an eccentric accent in both compositions. The upper corners of both works are filled in the same manner, moreover, with an open space between them. The seated figure on the left of the Frankfurt sheet may have inspired the crouching satyr in the present sheet, while the somewhat nondescript figure on the right of that work may have led to the group with the old satyr in this one. Other obvious parallels between the two sketches include the figure of the nymph crouched in the foreground facing right, as well as the separation between the groups at the left and right. In this drawing the two groups are closer together, however, and more connected. The nymph is now seated facing left, as she is in the painting.

The Brussels and Copenhagen sketches leave considerable space above the figures' heads, in contrast to the canvas. Yet research has shown that the height of the canvas was reduced when it was relined. The old satyr with the boy on his shoulders in the painting clearly resembles Abraham Grapheus, the messenger of the Antwerp Guild of St Luke at the time. Jordaens made various other studies of the old man's head, including a sketch in oils in the Museum voor Schone Kunsten, Ghent [cat. A21]. The satyr in the Brussels painting is modelled on the head at the right in the Ghent sheet.

A replica of the picture in Brussels, with some variations, belongs to the Wallace Collection, London.⁵ It is a workshop piece of c. 1630–40.

Fig. B10a. Jacob Jordaens, *Homage to Pomona (Allegory of Fruitfulness)*, canvas, 180 x 241 cm. Koninklijke Musea voor Schone Kunsten, Brussels.

Fig. B10b. Jacob Jordaens, *Homage to Pomona (Allegory of Fruitfulness)*, drawing, 190 x 260 mm. Koninklijke Musea voor Schone Kunsten, Brussels.

Fig. B10c. Hendrik Goudt, *Diana and Callisto*, drawing, 149 x 212 mm. Städelsches Kunstinstitut, Frankfurt.





BII Male Nude Seated

Circa 1625-35

Laid down. Black and some red chalk, heightened with white; 325 x 195 mm. Above on the right, inscribed in pen by another hand, 329.

Berlin, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett. Inv.no. 8454

PROVENANCE Acquired in 1915.

EXHIBITION
Ottawa 1968-69, no. 150.

LITERATURE Bock and Rosenberg 1930, p. 166, no. 8454, fig. 113; d'Hulst 1956A, pp. 404-405, no. 202; Jaffé 1968-69, pp. 161-162, no. 150, ill.; d'Hulst 1969B, p. 383; d'Hulst 1974, pp. 166-167, no. A72, fig. 81.

1. Canvas, 108 x 71 cm. Van Puyvelde 1953, p. 192; Jaffé 1968-69, p. 161, under no. 150, fig. xxxix; d'Hulst 1974, p. 167, under no. A72.
2. d'Hulst 1974, pp. 160-162, no. A67, fig. 76.
3. See under cat. B6, note 2.
4. d'Hulst 1974, p. 172, no. A75, fig. 84.
5. d'Hulst 1974, pp. 172-173, no. A76, fig. 85. Sale London (Sotheby's), 8 June 1991, no. 119; art market, London.
6. See under cat. B21, note 8.
7. d'Hulst 1974, pp. 502-503, no. C6, fig. 483.

A nude man sits bent over and turned to the left, his arms crossed on his knees.

This life study was used for *The Mocking of Christ*, now in Lawrence Art Museum, Williams College, Williamstown, Mass. (fig. B11a).¹ That painting, a studio work, can be situated about 1650 on stylistic grounds, but contains several motifs Jordaens utilised often during the period 1625-35. The executioner at the right and the hornplayer behind him also figure in the *Homage to Ceres*, a drawing in the Courtauld Institute, London,² and in the painting based on it in the Prado, Madrid (fig. B11b).³ The figure of Pilate with the turban and the ermine collar can be traced to that of Tetradius in the drawings of *St Martin Healing a*

Possessed Man in the British Museum, London,⁴ and in the collection of the late Princess Marina, duchess of Kent.⁵ Finally, the soldier in armour appears in various episodes from *The Story of Odysseus* cycle, such as *Odysseus Threatening Circe*, formerly in a private collection at New York (fig. B11c).⁶ Given its style, the figure of Christ in the Williamstown canvas is presumably also based on a motif of about 1625-35. All things considered, the exhibited drawing probably dates from that period as well.

The same Christ figure also occurs in *The Scourging of Christ*, an anonymous sheet in the Kupferstichkabinett of the Staatliche Museen Preussischer Kulturbesitz, Berlin.⁷

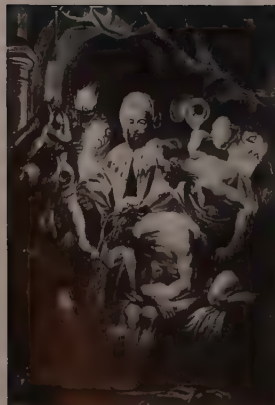


Fig. B11a. Workshop of Jacob Jordaens, *The Scourging of Christ*, canvas, 108 x 71 cm. Lawrence Art Museum, Williams College, Williamstown, Mass.

Fig. B11b. Jacob Jordaens, *Homage to Ceres*, canvas, 165 x 112 cm. Prado, Madrid.

Fig. B11c. Jacob Jordaens, *Odysseus Threatening Circe*, canvas, 81 x 119.5 cm. Whereabouts unknown (formerly Mrs Ruth K. Palitz, New York).



BI2 Two Studies for a Scene of a Martyrdom, and a Study for an Angel Verso: Nymphs, Satyrs and Children

Circa 1628 or shortly before

Black chalk, brush and brown ink and watercolour; 230 x 200 mm. At the centre of the right edge, inscribed 26 in pen; at the top, the inscriptions *J. Jordaens ft* (in pencil), *Nifs.*, *C-157* and *268*, and the marks of the collectors J.D.Böhm (L. 271, 1442) and W. Pitcairn Knowles (L. 2643). All the inscriptions are upside down. — Verso: black chalk, pen and brush, brown ink and watercolour; 230 x 200 mm. Below on the right, in pen, the inscriptions 9, 25 [x] 10, 12, 9.

New York, The Metropolitan Museum of Art, Robert Lehman Collection. Inv.no. 1975.1.836

PROVENANCE J.D.Böhm (Vienna, 1794-1865), sale, Vienna (Miethke or Wawra), 4 December 1865, lot 1314; W.Pitcairn Knowles (Rotterdam and Wiesbaden, 1820-1894); Koolbach, Frankfurt, 1881; Bellingham Smith, London, 1881; De Robiano, Della Faille, De Waerloos *et al.* sale, Amsterdam (F.Müller), 5 July 1927, lot 230, purchased there by Ederheimer, New York; Robert Lehman, New York, presented by him to the museum in 1975.

EXHIBITIONS New York 1940, no. 13 (*verso*); *La collection Lehman de New York*, Musée de l'Orangerie, Paris, 1957, no. 105 (*verso*); *The Lehman Collection*, New York, Cincinnati Art Museum, New York, 1959, no. 244 (*verso*); Antwerp-Rotterdam 1966-67, no. 55 (*verso*); Ottawa 1968-69,

no. 210 (*verso*).

LITERATURE d'Hulst 1956A, p. 348, under no. 70; d'Hulst 1966-67, p. 80, under no. 55, ill.; Jaffé 1968-69, p. 194, under no. 210; d'Hulst 1974, p. 240, under no. A146; G.Szabo, *Seventeenth-Century Dutch and Flemish Drawings from the Robert Lehman Collection*, The Metropolitan Museum of Art, New York, 1979, no. 56b, ill.; d'Hulst 1974, Suppl. II, pp. 147-149, no. A146 *verso*, fig. 9.

I. d'Hulst 1974, pp. 239-240, no. A146, fig. 159.

This sheet bears two rapid sketches of a group comprising a martyr and her executioner. They were made preparatory to *The Martyrdom of St Apollonia*, a picture destined for the right side altar of the Augustinian church at Antwerp [cat. A38].

In the finished altarpiece the Saint kneels on an elevation, while the executioner, his breast bared, pulls her head back by the hair and tears her teeth out with tongs. It is for those two figures that the sketches were made. In them, and in the *modello* for the painting in the Stedelijk Prentenkabinet, Antwerp [cat. BI3], the executioner's right arm is extended. In the altarpiece, however, Jordaens altered that figure's attitude, so that his right elbow points upward.

Turned upside down, the sheet shows a child carrying something. This is a study for the angel with the Cross, in the upper right of the painting.

Since the altarpiece was completed in 1628, the drawings must also date from that year or shortly before—a decade earlier than the group *Nymphs, Satyrs and Children* on the verso.¹ This is not the only example in Jordaens's oeuvre of such a large discrepancy between the dates of drawings on opposite sides of the same sheet.





B13 The Martyrdom of St Apollonia

Circa 1628 or shortly before

Sheet arched at top. Composed of four fragments. Pen and brown ink, brown wash, watercolour and bodycolour, traces of black chalk; 510 x 275 mm. – *Verso*: mark of the collector W. Gruyter Jr. (L. 2622).

Antwerp, Stedelijk Prentenkabinet. Inv. no. 155

PROVENANCE W. Gruyter Jr. (Amsterdam, 1817–80), sale, Amsterdam (Roos and Roos), 24–25 October 1882, lot 39; Auguste Coster, sale, Brussels (Fievez), 17–18 May 1907, lot 472, purchased by Max Rooses on behalf of the Bestendig Dotatiefonds for the Museum Plantin-Moretus and the Stedelijk Prentenkabinet.

EXHIBITIONS Antwerp 1927, no. 51; Brussels 1928, no. 30;

Antwerp 1929, no. 4; Antwerp 1936, no. 47; Liège 1956, no. 33; *Plantin-Rubens, Arte grafica e tipografica ad Anversa nei secoli XVI e XVII*, Biblioteca dell'Archiginnasio, Bologna, 1965, no. 59; Prague 1966, no. 60; Antwerp-Rotterdam 1966–67, no. 30; Ottawa 1968–69, no. 167; Antwerp 1971, no. 24; Paris 1974, no. 49; Antwerp 1978, no. 11; *El Siglo de oro en Amberes. Dibujos y grabados de los siglos XVI y XVII procedentes de las colecciones del Gabinete de Estampas (Museo Plantin-Moretus) de Amberes*, Biblioteca Nacional, Madrid, 1978, no. 15; *Tekeningen en prenten uit Antwerpens Gouden Eeuw*, Commanderie van Sint-Jan, Nijmegen; Dordrecht Museum, Dordrecht; Frans Halsmuseum, Haarlem; Markiezenhof, Bergen op Zoom, 1979–80, no. 15; Düsseldorf-Cologne 1979, no. 20; United States 1979–81, no. 4; Florence-Milan 1986–87, no. 15; Genoa 1987, no. 15; Antwerp 1988, no. 31; Antwerp 1991B, no. 62; Cologne 1992, no. 130.3.

LITERATURE Delen 1935, pp. 5, 7; Delen 1938, p. 89, no. 322, fig. LVI; Delen 1943B, p. 7, no. 13, fig. 4; Delen 1950, no. 38, ill.; d'Hulst 1953B, p. 217; d'Hulst 1953–54, p. 49; Van Puyvelde 1953, p. 194; d'Hulst 1956A, pp. 122, 157, 333–334 (no. 36), fig. 94; Bushart 1956, pp. 145–150; Jaffé 1966, p. 626; d'Hulst 1966–67, pp. 61–62, no. 30, ill.; Held 1967, p. 98; Jaffé 1968–69, p. 95, under no. 43; Jaffé 1969, p. 27, no. 167; d'Hulst 1974, pp. 167–170, no. A73, fig. 82; Van Berge and Van Hasselt 1974, pp. 69–71, no. 49, pl. 103; d'Hulst 1978A, pp. 55–57, no. 11, ill.; Balis and Huvenne 1978, p. 152, ill.; d'Hulst 1979, pp. 61, 63, 65, no. 20, ill.; Wortman 1979, pp. 33–35, no. 4, ill.; d'Hulst 1982, p. 312, fig. 93; Depauw 1988, pp. 161–162, no. 31, ill.; Moir 1991, p. 300, no. 62, ill.; Robels 1992, pp. 529–530, no. 130.3, ill.

I. Denucé 1932, p. 315.

St Apollonia kneels on an elevation at the centre of the composition. An executioner with naked torso pulls her head back by the hair and wrenches her teeth out with a pair of tongs. Holding a staff and riding a bay, a centurion watches the martyrdom alongside a second rider astride a grey. A third, much younger man, his arm resting on an elevation, follows the grisly action as well. Next to Apollonia an old priest leans on a cane and points at a statue of Jupiter on a pedestal at the far left, urging Apollonia to worship the king of the Olympian gods. The subsidiary figures flanking the priest cannot be identified. Six small angels hover in the air, along with a larger angel holding the wreath and palm of martyrdom.

This *modello* was preparatory to Jordaens's altarpiece for the right side altar of the Augustinian church at Antwerp, which he finished in 1628 [cat. A38] (fig. B13a). It is composed of four fragments. The unevenness of the line running between the two lowermost strips suggests that, as it has come down to us, the drawing may not represent the original design. Jordaens himself could well have pasted revisions over part of the *modello*, after presenting it to the patrons the first time. They may not have been altogether satisfied with the changes, for the definitive canvas diverges from the *modello* on several counts. The colours of the horses in the painting are reversed with respect to those in the drawing, for instance. The young man watching the martyrdom in the bottom right of the drawing does not reappear in the painting; at approximately the spot

where he was standing, but slightly further to the left, a crouching executioner stokes a wood fire and there are steps leading up to the elevation where Apollonia is seen. The priest is seen more frontally in the altarpiece, moreover, and flanked by only one figure, a Moor. The number of small, hovering angels has risen to eight, one of which carries the Cross.

The Metropolitan Museum at New York preserves a sheet [cat. B12] with two rapid studies for the executioner extracting the Saint's teeth, and another study for the angel carrying the Cross. A study in oils for the head of the Saint survives in the Staatsgalerie, Stuttgart [cat. A37].

The inventory of Alexander Voet, compiled at Antwerp on 17 November 1685, includes 'A sketch, colour, by Jordaens, St Apollonia'.¹ It is not clear whether this work is related to the present drawing or to the painting executed after it.



Fig. B13a. Jacob Jordaens, *The Martyrdom of St Apollonia*, canvas, 409 x 213 cm. Koninklijk Museum voor Schone Kunsten, Antwerp.



B14 St Martin Healing a Possessed Man

1630 or shortly before

Backed. A 78-mm strip has been added below. Pen and brush, brown ink, watercolour and bodycolour, over preliminary work in black chalk; 450 x 315 mm. Below on the left, the mark of the collector Edward Habich (l. 862). *Verso*: the mark of the collector Max Rooses (l. Suppl. 2145a).

Antwerp, Stedelijk Prentenkabinet. Inv.no. 154

PROVENANCE (?) Paignon-Dijonval (Paris, 1708-92); (?) Ch.G. vicomte Morel de Vindé (Paris, 1759-1842), grandson of the previous owner; (?) S. Woodburn (London, 1786-1853); Edward Habich (Boston and Kassel, 1818-1901); Max Rooses (Antwerp, 1839-1914).

EXHIBITIONS Antwerp 1905, no. 104; Antwerp 1927, no. 52; Brussels 1928, no. 37; Antwerp 1929, no. 3; Antwerp 1936, no. 48; Paris 1954, no. 106; Liège 1956, no. 32; Antwerp 1956, no. 608; Belgrade 1957, no. 6; Prague 1966, no. 61; Antwerp-Rotterdam 1966-67, no. 31; *Antwerpens*

Gouden Eeuw (16de en eerste helft 17de eeuw), Museum voor Volkskunde, Antwerp, 1973, no. 29; *Antwerp's Golden Age. The Metropolis of the West in the 16th and 17th Centuries*, Travelling exhibition organised by the Smithsonian Institution and the City of Antwerp, United States, 1973-75, no. 29; Antwerp 1978, no. 12; Düsseldorf-Cologne 1979, no. 21; United States 1979-81, no. 5; Cologne 1992, no. 130.4.

LITERATURE Bénard 1810, no. 1424; Rooses 1903, pp. 156-157, ill. p. 154; Album 1905, fig. 104; Rooses 1908, pp. 42, 192, 256, ill. p. 45; Delen 1935, p. 7, ill. p. 2; Delen 1938, p. 89, no. 321, fig. LV; Delen 1943A, pp. 146-147, fig. 120; Delen 1943B, pp. 7, 13, fig. 4; d'Hulst 1953-54, p. 49; Van Puyvelde 1953, p. 194; d'Hulst 1956A, pp. 122, 157, 334 (no. 37), fig. 95; d'Hulst 1966-67, pp. 62-64, no. 31, ill.; Jaffé 1968-69, pp. 172-173, under no. 172; d'Hulst 1969B, p. 383; F. Baudouin, in [Exh. cat.] *Antwerp's Golden Age. The Metropolis of the West in the 16th and 17th Centuries* (Travelling exhibition organised by the Smithsonian Institution and the City of Antwerp, United States, 1973-75), Antwerp, 1973, p. 50, no. 29, ill.; d'Hulst 1974, pp. 170-172, no. A74, fig. 83; d'Hulst 1978A, pp. 58-60,

no. 12, ill.; d'Hulst 1979, pp. 65, 67, no. 21, ill.; Wortman 1979, pp. 36-37, no. 5, ill.; d'Hulst 1982, pp. 132, 312, fig. 96; Robels 1992, pp. 530-531, no. 130.4, ill.

1. Inv. no. 118. Canvas, 432 x 269 cm. Signed and dated, *I JORDAENS. FECIT A. 1630*. Buschmann 1905A, p. 90, fig. XVII; Rooses 1908, pp. 40-42, 105, 106, 109, 180, 192, 193, 213, 217, ill. p. 44; Kauffmann 1927, p. 198, note 11; Van Puyvelde 1953, pp. 14, 35-36, 123, fig. 28; d'Hulst 1956A, pp. 133-134, fig. 75; d'Hulst 1974, p. 171, under no. A74; d'Hulst 1982, pp. 114, 131, 132, 142, 154, fig. 97; Catalogue Brussels 1984, p. 156, no. 118, ill.
2. Oldenbourg 1921, p. 204; Vlieghe 1972-73, II, pp. 73-74, no. 115, fig. 40.
3. d'Hulst 1974, p. 172, no. A75, fig. 84.
4. Sale, New York (Sotheby's), 8 January 1991, lot 119, ill.; with Colnaghi's, London and New York. d'Hulst 1974, pp. 172-173, no. A76, fig. 85.
5. Jacob Goldschmidt, sale, London (Sotheby's), 28 November 1956, lot 139, as *Van Dyck*. Held 1965, p. 115, fig. 11.
6. Denucé 1932, p. 315.

St Martin of Tours, wearing his episcopal regalia, stands in a portico at the centre of the composition, flanked by two monks. At the foot of the stairway leading to the portico two women and two men bring a possessed man to the Saint. Both men and the younger of the two women restrain the patient, while the older woman turns imploringly to the Bishop, who — with right hand raised — exorcises the evil spirit. The elegantly dressed Tetrodius, master of the demoniac, stands on the right with a dog at his feet and a soldier in armour behind him.

The exhibited drawing is Jordaens's first *modello* for a painting in the Koninklijke Musea voor Schone Kunsten at Brussels (fig. B14a).¹ Signed *J. Jordaens Fecit A 1630*, the work was originally intended for the high altar of the abbey church of St Martin at Tournai. Pieter de Jode engraved it [cat. B78]. Jordaens's point of departure was the *Miracles of St Ignatius* Rubens painted in 1619-20 for the Jesuit church at Antwerp, now in the Kunsthistorisches Museum, Vienna.² Like Rubens, Jordaens placed the Saint on an elevation, whence he dominates the action, and the demoniac and his attendants in the foreground at the bottom of the stairs.

A second *modello*, now in the British Museum, London (fig. B14b),³ features a different architectural backdrop. The stairs are much less conspicuous, and now there are vaults, an ornamental arch and a balustrade, together forming a standard baroque type of coulisse, though in a rather disjointed guise. St Martin stands below on the left, in an attitude of benediction, attended by choirboys and a monk. The group holding the possessed man faces the Bishop from the right and comprises three men, two women and an unidentified figure, only the upper half of whose face can be seen. Tetrodius, in a loggia, gazes down on the action from behind a balustrade, over which, in Venetian style, a carpet is hung. Beside him stands a servant holding a parrot.

A third *modello*, which formerly belonged to Princess Marina, duchess of Kent (fig. B14c),⁴ comes closest to the definitive painting. The essential architectural elements have assumed their definitive shape, nor will the arrangement of the protagonists undergo any further significant change. Tetrodius will turn not to St Martin in the painting, but to his ailing servant, and two secondary figures in the foreground will be omitted, thus helping to clarify the composition. Finally, Jordaens will turn the man with the parrot beside Tetrodius into a Moor, to which end he drew *Two Studies of a Negro Head*, a work that was on the London market in 1956.⁵

Around 1630 Jordaens's handling of drapery became more systematic. His figures are sometimes exceedingly tall, their height accentuated by the disproportionately small size of their heads. Often, too, faces are merely adumbrated, their outlines nothing more than a schematic triangle. These characteristics, clearly present in this drawing, will continue to develop from now on.

In the catalogue of the collection of Ch.G. vicomte Morel de Vindé (Paris, 1759-1842), compiled by Bénard in 1810, two sheets are described under the heading *Jordaens* as follows: '1423. St. Martin de Tours guérissant un possédé: esquisse peinte à l'huile sur papier; h. 20 po. sur 14 po. Cette composition est la même qui a été gravée par P. de Jode. 1424. Le même sujet composé différemment; le possédé est renversé vers la gauche, et vis-à-vis on voit un homme debout vêtu d'une draperie rouge: d. colorié à l'aquarelle; h. 19 po. sur 12 po.' Sheet number 1424 is probably the *modello* under discussion, and number 1423 one of the two other surviving *modelli*.

A sketch of the same subject *en grisaille*, possibly the *modelletto* for the print by Pieter de Jode, is mentioned in the estate inventory of Alexander Voet, compiled at Antwerp on 17 November 1685.⁶

Fig. B14a. Jacob Jordaens, *St Martin Healing a Possessed Man*, canvas, 432 x 269 cm. Koninklijke Musea voor Schone Kunsten, Brussels.

Fig. B14b. Jacob Jordaens, *St Martin Healing a Possessed Man*, drawing, 528 x 330 mm. British Museum, London.

Fig. B14c. Jacob Jordaens, *St Martin Healing a Possessed Man*, drawing, 545 x 385 mm. Whereabouts unknown.



B15 Soldiers Attacking from a Ship (The History of Alexander the Great)

Verso: Study of a Hand

Circa 1630

Brush and brown ink, watercolour and bodycolour, with traces of black chalk; 280 x 277 mm. Below on the right, the mark of the Ecole Nationale Supérieure des Beaux-Arts, Paris (L. 830), followed by the stamp 12086, the mark of the collector J.E. Gatteaux (L. 852) below it, and at the bottom, in pen by another hand, the inscription *J. Jordans*. Verso: a study of a hand in black chalk.

Paris, *Ecole Nationale Supérieure des Beaux-Arts*.
Inv.no. E.B.A. 1730

PROVENANCE P. Crozat (Paris, 1665–1740); J. Gatteaux (Paris, 1788–1881), bequeathed by him to the Ecole Nationale Supérieure des Beaux-Arts.

EXHIBITIONS Paris 1947, no. 83; Antwerp–Rotterdam 1966–67, no. 29; Ottawa 1968–69, no. 163; *Das Aquarell, 1400–1500*, Haus der Kunst, Munich, 1972–73, no. 70; Antwerp 1978B, no. 15.

LITERATURE d'Hulst 1956A, pp. 172, 342, no. 54, fig. 108; d'Hulst 1956B, p. 246, fig. 16; d'Hulst 1966–67, p. 60, no. 29, ill.; Jaffé 1968–69, p. 168, no. 163, ill.; d'Hulst 1969B, p. 384; d'Hulst 1974, pp. 181–182, no. A83, fig. 92; d'Hulst 1978A, pp. 64–66, no. 15, ill.; Held 1978, p. 727, no. 83; Nelson 1979, pp. 30, 33, 50, 153–154 (no. 2b), pl. 6; d'Hulst 1982, pp. 299, 312, fig. 113; Nelson 1986, pp. 214–215, 217, pl. 25b.

1. Nelson 1979, pp. 29–46, 136–178.
2. Nelson 1979, pp. 145–146. See also under cat. A32.
3. Nelson 1979, p. 136, no. A.
4. Le colonel d'Estier, *La Belle Tapisserie du Roy (1532–1797) et les Tentures de Scipion l'Africain*, Paris, 1907, pp. 129–143; Nelson 1979, pp. 29, 34.
5. A. Pettorelli, 'Appunti su alcune "Tentures" della storia di Alessandro Magno', *Bulletin de l'Institut historique belge de Rome*, xxii, 1942–43, pp. 317–318, 323, fig. 1; Nelson 1979, pp. 136 (under no. A), 149–150 (no. 2[1A]–[8]); d'Hulst 1982, 28, 145, 298, fig. 114; Nelson 1986, p. 214, fig. 1.
6. A. Pettorelli, op. cit., pp. 319, 324, fig. 3; Nelson 1979, p. 136 (under no. A).
7. A. Pettorelli, op. cit., pp. 318, 323, fig. 2; Nelson 1979, pp. 136 (under no. A), 175 (no. 1a).
8. E. Duverger, 'Enkele archivalische gegevens over Catharina van den Eynde en haar zoon Jacques II Geubels, tapisseries te Brussel', *Gentse Bijdragen tot de Kunstgeschiedenis*, xxvi, 1981–84, pp. 177–178.
9. In d'Hulst 1974, pp. 181–182, no. A83, fig. 92, among other places.
10. De Poorter 1980, pp. 215–216.
11. E. Duverger, op. cit., p. 167.
12. A. Pettorelli, op. cit., p. 323, figs. 6, 7; Nelson 1979, pp. 30, 36, 137–138 (no. F).
13. See 'Chronology', 17 July 1668.
14. Nelson 1979, p. 138, no. G.
15. Holyroodhouse, Edinburgh. Inv. no. T20. Jaffé 1968–69, p. 231, no. 275, ill.; Nelson 1979, pp. 36, 138 (under no. G); M. Swain, *Tapestries and*

- Textiles at the Palace of Holyroodhouse in the Royal Collection*, London, 1988, p. 36, no. 9a, ill.
16. Holyroodhouse, Edinburgh. Inv. no. T21. Jaffé 1968–69, p. 231, under no. 275; Nelson 1979, pp. 36, 138 (under no. G); M. Swain, op. cit., pp. 36–37, no. 9b, ill.
 17. Dene 1966, pp. 68–70, ill. pp. 71–74.
 18. Sale, Berlin (Graupe), 27 April 1935, lot 693, fig. 109.
 19. Nelson 1979, pp. 138–139, no. H.
 20. Jaffé 1968–69, pp. 228, 231, under no. 275, fig. xxxi.
 21. A. Pettorelli, op. cit., p. 323, figs. 5, 8–11; Nelson 1979, p. 137, no. E; d'Hulst 1982, p. 298.
 22. Nelson 1979, pp. 30–31, 36.
 23. *Apollo*, June 1968, pp. LXXXVI–LXXXVII.
 24. *The Burlington Magazine*, xxxvi, March 1920, ill. p. xx; Nelson 1979, p. 35.
 25. Previously in the collection of Mrs Fanny Unander-Scharin, Stockholm. J. Böttiger, *Tapisseries à figures des XVI^e et XVII^e siècles, appartenant à des collections privées de la Suède*, Stockholm, 1928, p. 84, no. 74, fig. 70; Nelson 1979, pp. 158–159, no. 1, pl. 8.
 26. Inv. no. 297. Panel, 59 x 78 cm. L. Berthomieu, *Musée de Narbonne. Catalogue descriptif et annoté des peintures et sculptures*, Toulouse, 1923, p. 155, no. 611; d'Hulst 1982, p. 145, 299.
 27. d'Hulst 1974, pp. 471–472, no. A414, fig. 441.
 28. d'Hulst 1974, pp. 179–181, no. A82, fig. 91.

A group of soldiers are disembarking from a ship. The scale of the soldier in the right foreground, holding a sword in one hand and a shield in the other, is larger than that of the rest.

Jordans sketched this design for the right half of *Alexander the Great Wounded at the Battle of Issus* (fig. B15a), one of the tapestries in the *History of Alexander the Great* cycle of about 1630.¹ The warrior with sword and shield, who is equally conspicuous in the finished hanging, wounds Alexander in the thigh. Plutarch tells us that King Darius wounded Alexander during the battle of Issus. That the half-naked, barefoot warrior can be identified with the Persian monarch seems unlikely, however. For that matter, Alexander's other biographers say nothing about his assailant.² Jordans studied the warrior's torso in oils, and used the same sheet, now in the Koninklijk Museum voor Schone Kunsten, Antwerp, for oil studies of two female heads [cat. A32].

The weaving reverses the exhibited drawing, except for the warrior in the foreground: it shows his sword in his right hand — as in the drawing and the oil sketch — but conceals part of his head behind the arm holding the shield. And whereas his right arm hangs next to his body in the present sheet, it is extended toward Alexander in the tapestry. Thus there was presumably another study for this figure which is now lost.

Various sets of the *History of Alexander* cycle are known. The oldest of these, possibly the *editio princeps*, bears both the mark and signature of the Brussels weaver Jacques II Geubels. The set belonged to Cosimo III de' Medici in about 1697,³ but has since been dispersed. In the 1920s, four panels were acquired by the dealer G. Zerega at Genoa.⁴ One of them, *Alexander Wounded at the Battle of Issus*, signed by Geubels, was purchased for Palazzo Marino by the City of Milan.⁵ Another, *Alexander Killing the Lion*, belongs to the collection of Princess Borghese Caraman-Chimay at Rome.⁶ A third panel once formed part of the W. Guggenheim Collection at New York.⁷ This particular set is important for dating

the present composition sketch, since it has recently been demonstrated that Jacques II Geubels — whose mark and signature appear on the tapestries — died between 1629 and 1633.⁸ The previously proposed date of the drawing — c.1630–1635⁹ — is no longer tenable therefore; the sheet must be earlier, presumably c.1630. A mark in the border of one of the panels was previously associated with Catharina van den Eynde, the widow of Jacques I Geubels, but this association was rejected by De Poorter¹⁰ and her rejection seconded by Duverger.¹¹

A second set, comprising eight panels and now displayed in Palazzo Odescalchi, Rome,¹² was likewise woven at Brussels, in the manufactory of Jan Leyniers. It was purchased at Paris in 1668 from the Fleming Pietro Bacchile on behalf of Cardinal Flavio Chigi.¹³

Of a third set, likewise woven by Jan Leyniers, but with a different border,¹⁴ four panels are known: *Alexander Wounded in the Battle of Issus*¹⁵ and *Alexander Killing the Lion*,¹⁶ both of which belong to the British Royal Collection, *Alexander Saved from Drowning in the Cydnus*, now in the Muzeul de arte at Bucharest,¹⁷ and *Alexander and Parmenion*, whereabouts unknown.¹⁸

Of a fourth set, woven by Jan Leyniers, three panels are in the John and Mable Ringling Museum of Art at Sarasota: *Alexander Saved from Drowning in the Cydnus*, *Alexander Killing the Lion* and *Alexander Detaching Troops for the Battle*.¹⁹

Of a fifth set only one panel is known, *Alexander and Hephaestion Consoling the Family of Darius*, now in the Philadelphia Museum of Art.²⁰ It, too, was woven by Jan Leyniers, but its border differs from that of the other sets.

Of a sixth set, woven at Brussels by Andries van den Dries, there are six panels in the Museo Santa Cruz, Toledo.²¹

A seventh set, complete but woven later and of inferior quality, is now in the Galleria Alberoni, Piacenza.²²



Fig. B15a. Jacques II Geubels, after Jacob Jordaens, *Alexander the Great Wounded at the Battle of Issus*, tapestry, 420 x 770 cm. Palazzo Marino, Milan.

Fig. B15b. Jacob Jordaens, *Fighting Horsemen*, drawing, 190 x 262 mm. Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett, Berlin.

Otherwise, various individual weavings also survive. In 1968, for instance, two Brussels tapestries with the same border as the *editio princeps*, but woven after incomplete cartoons, were with Mayorkas Bros. at New York, namely *Alexander Wounded in the Battle of Issus* and *The Restitution of Bucephalus to Alexander* (?).²³ One panel, *Alexander Receiving the Surrender of a City*, which bears the marks of both the City of Brussels and Andries van den Dries, once belonged to the collection of Lord Swansea and was with Welbeck Galleries, Cardiff, in 1920.²⁴ Finally, *Alexander and Hephaestion Consoling the Family of Darius*, with the mark and monogram of Jacques Geubels, is in the Kunstindustrimuseet, Oslo.²⁵

Except for minor variations, a picture in the Palais des Archevêques at Narbonne²⁶ agrees with the tapestry *Alexander and Hephaestion Consoling the Family of Darius*. There is a fragment of the cartoon for *The Victorious Alexander Presented with a Crown and Keys* in the Musée des Beaux-Arts et d'Archéologie, Besançon.²⁷

A design for the left half of the tapestry *Alexander Wounded in the Battle of Issus* is in the Staatliche Museen Preussischer Kulturbesitz, Berlin (fig. B15b).

The verso of the present sheet bears a study of a hand.

BI6 Hunter Seated amid a Pack of Hounds (Scenes from Country Life)

Circa 1630

Sheet composed of five strips. Traces of preliminary work in black chalk. Brush in brown ink, watercolour and bodycolour; 355 x 502 mm. Below on the right, the mark of the collector Benjamin West (L.419) and the inscription in pen 4905.

London, Victoria and Albert Museum. Inv.no.4905

PROVENANCE De Julienne, sale, Paris, 31 March 1767, lot 526; Benjamin West (London, 1738–1820); Dr H. Wellesley (Oxford, 1791–1866), sale, London (Sotheby's), 25 June 1866, lot 2392; purchased there by the museum.

EXHIBITIONS Paris 1949, no. 138; Antwerp–Rotterdam 1966–67, no. 38; Ottawa 1968–69, no. 174; Antwerp 1978B, no. 16.

LITERATURE H. Reidinger, *Victoria & Albert Museum, A Selection of Drawings*, London, 1921, no. 76; d'Hulst 1953–54, p. 50; Van Puyvelde 1953, pp. 162, 205, 206; d'Hulst 1956A, pp. 165, 168, 337–338 (no. 44), fig. 101; d'Hulst 1956B, p. 243; d'Hulst 1966–67, pp. 68–69, no. 38,

ill.; Jaffé 1968–69, pp. 174–175, no. 174, ill.; d'Hulst 1974, pp. 185–187, no. A87, fig. 96; Bauer 1975, p. 18, under no. 1, fig. 2; Bauer 1977, p. 22, under no. 1; d'Hulst 1978A, pp. 66–69, no. 16, ill.; Nelson 1979, pp. 6, 67–68, 220–221 (no. 16a), pl. 38; d'Hulst 1982, pp. 300, 312, fig. 122.

1. Jaffé 1968–69, pp. 228–229, 232 (under no. 276), 233–234 (under no. 278); Nelson 1979, p. 214, no. A; De Poorter 1980.
2. L. von Baldass, *Die Wiener Gobelinsammlung*, Vienna, 1920, nos. 196–203; Bauer 1975, pp. 17–33, nos. 1–8, ill.; Bauer 1977, pp. 19–38, nos. 1–8, ill.; Nelson 1979, p. 214, no. B.
3. Blažková 1959, pp. 69–73, figs. 1–3; Nelson 1979, pp. 214–215, no. C.
4. See: H. F. Keuller and A. Wauters, in *Les tapisseries historiques à l'exposition nationale belge de 1880*, Brussels, 1881; Nelson 1979, p. 215, no. D.
5. Sale, Paris, 6–7 May 1929, lots 247, 248; Nelson 1979, p. 215, no. E.
6. Dene 1966, pp. 62–67, ill.; Nelson 1979, p. 226, no. 6.
7. Witnessed *in situ* by R.-A. d'Hulst in 1974.

8. M. Crick-Kuntziger, 'Une tapisserie bruxelloise d'après Jordaens', *Bulletin des Musées royaux d'Art et d'Histoire*, 3e série, XII, 1940, pp. 116–120, ill.; Nelson 1979, p. 241, no. 6; De Poorter 1980, fig. 17.
9. Nelson 1979, p. 242, no. 8.
10. [Exh. cat.] Antwerp 1930, p. 158, no. 29; Nelson 1979, p. 242, no. 7.
11. Bestéguie sale, Venice (Palazzo Labia), 23–27 March 1964; Nelson 1979, p. 242, no. 9.
12. See also under cat. B15.
13. De Poorter 1980, p. 217, no. 3, 4, fig. 13, 14. For a long time the mark was thought to belong to Catharina van den Eynde, the widow of Jacques I Geubels, but De Poorter 1980, pp. 209–219, has now ruled that out. See also under cat. B15.
14. De Poorter 1980, p. 219, under note 32, figs. 15, 16.
15. De Poorter 1980, p. 219, under note 32.
16. Bauer 1975, pp. 25–26 (no. 4), 32–33 (no. 8), ill.; Bauer 1977, pp. 28 (no. 4), 36 (no. 8), ill.
17. Nelson 1979, pp. 219–220 (no. 16[3c]), 251 (no. 21[3c]).
18. See note 8.
19. d'Hulst 1974, pp. 188–189, no. A89, fig. 98.
20. d'Hulst 1974, pp. 109–191, no. A91, fig. 100.
21. De Tervarent 1958, I, cols. 46–47.

In the right foreground a hunter is seen with a pack of hunting dogs. He is seated on the base of a column that forms part of an architectural framework. The same framework encloses a landscape with water and trees in the distance.

The exhibited work is a composition sketch for one of the *Scenes of Country Life*, a cycle comprising eight tapestries that Jordaens designed about 1630. Besides the *Hunter Seated amid a Pack of Hounds* (fig. BI6a), the other subjects in the cycle are: *Rider Returning from the Hunt*; *View of a Kitchen and a Table Laden with Food*; *Gentleman Playing the Lute and Lady with a Fan*, in a Portico; *Lady and Gentleman in an Arbour*; *Maid-servant Feeding Hens*; *Barnyard with Swooping Hawks*; *Maid-servant with a Basket of Fruit in front of an Open Door*.

Several sets of the cycle were woven. Two of them survive intact, and are in Hardwick Hall, Derbyshire¹ and in the Kunsthistorisches Museum, Vienna,² respectively. Five panels belonging to a third set — *Hunter Seated amid a Pack of Hounds*, *View of a Kitchen and a Table Laden with Food*, *Gentleman Playing the Lute and Lady with a Fan*, in a Portico, *Maid-servant Feeding Hens* and *Maid-servant with a Basket of Fruit in front of an Open Door* — hang in Castle Náchod in Bohemia.³ The former Braque-nié Collection comprised six panels — *Rider Returning from the Hunt*, *View of a Kitchen and a Table Laden with Food*, *Lady and Gentleman in an Arbour*, *Maid-servant Feeding Hens*, *Barnyard with Swooping Hawks* and *Maid-servant with a Basket of Fruit in front of an Open Door*⁴ — and the former Desfossés Collection seven.⁵

Aside from more or less complete sets, several individual panels also survive. One exemplar of the *Hunter Seated amid a Pack of Hounds*, signed by Jacques II Geubels, is in the Muzeul de Arte at Bucharest.⁶ One of the *View of a Kitchen and a Table Laden with Food* hangs in the Palace Hotel at Madrid (1974).⁷ Of the *Gentleman Playing the Lute and Lady with a Fan*, in a Portico, several weavings are known: one is now in the Koninklijke Musea voor Kunst en Geschiedenis at Brussels,⁸ a second in the Belgian Embassy at Paris,⁹ a third belonged to Baron Cassel in 1930,¹⁰ and finally a fourth appeared at the Bestéguie sale at Venice.¹¹

All the panels in the set at Hardwick Hall bear the signature of Jacques

II Geubels. Since his widow was already remarried in 1634, we may assume they were woven before then. As for the sketches, 1630 seems the most likely date.¹² A mark on two of the Hardwick Hall panels can be linked to the Geubels manufactory, not to mention Jacques II Geubels's complete signature.¹³ Two other panels bear an unidentified, possibly identical mark.¹⁴ A mark not unlike that of the Brussels weaver Coenraet van der Bruggen occurs on a fifth panel in the same set, showing the *Hunter Seated amid a Pack of Hounds*.¹⁵ Indeed Van der Bruggen's mark is also found on two panels in the set at Vienna,¹⁶ two in the set in Castle Náchod,¹⁷ and presumably also on the panel in the Koninklijke Musea voor Kunst en Geschiedenis at Brussels.¹⁸

For the series *Scenes from Country Life*, various designs survive besides the present one for the *Hunter Seated amid a Pack of Hounds*. These include a drawing with *Rider Returning from the Hunt* in the British Museum, London [cat. B17], two others with a *View of a Kitchen and a Table Laden with Food* — the one in the Louvre, Paris¹⁹ and the other in the Ecole Nationale Supérieure des Beaux-Arts, Paris [cat. B18] — and one showing a *Maid-servant with a Basket of Fruit in front of an Open Door* in the Kupferstichkabinett of the Staatliche Museen Preussischer Kulturbesitz, Berlin.²⁰ Without exception they are all surrounded by an architectural border. The framing devices include corresponding bases, columns and architraves, as well as decorative motifs appropriate to the scenes they accompany in each case. In the exhibited sheet, for instance, wreathed heads, hunting spears and hunting horns decorate the shafts of the columns, while the cartouche on the architrave is supported by a ram, symbolising the month of March and, more generally, the spring.²¹



Fig. B16a. [Cornelis van der Bruggen or Hendrik Reydams], after Jacob Jordaens, *Hunter Seated amid a Pack of Hounds* (*Scenes from Country Life*), tapestry, 379 x 530 cm. Kunsthistorisches Museum, Vienna.

BI7 Rider Returning from the Hunt (Scenes from Country Life)

Circa 1630

Sheet composed of three vertical strips, slightly enlarged at the top. Brush and brown ink, bodycolour, over preliminary work in black chalk; 352 x 454 mm. Below, the mark of the collector Sir Thomas Lawrence (L. 2445).

London, British Museum, Department of Prints and Drawings. Inv.no. 1865-7-8-627

PROVENANCE John MacGowan, sale, London (T. Philipe), 28 January 1804, lot 326, purchased there by Richard Cosway (London, 1740-1821); Richard Cosway, sale,

London (Stanley), 14-22 February 1822; Sir Thomas Lawrence (London, 1769-1830); purchased by the museum in 1865.

EXHIBITIONS Antwerp-Rotterdam 1966-67, no. 39; Antwerp 1978B, no. 17.

LITERATURE Rooses 1903, p. 154, ill. p. 153; Rooses 1908, pp. 185, 269, as *A young prince hunting*, ill. (Albertina, Vienna incorrectly given as location); Hind 1923, p. 112, no. 8, fig. LVIII; T.W. Muchall-Viebrook, *Flemish Drawings of the Seventeenth Century*, London, 1926, pp. 19, 35, no. 52; Delen 1943A, pp. 143-144, fig. 115; Delen 1943B, pp. 10, 15, fig. 17; d'Hulst 1953-54, p. 50; Van Puyvelde 1953,

pp. 161, 205; d'Hulst 1956A, pp. 165, 338 (no. 45), fig. 102; d'Hulst 1956B, pp. 244, 245, fig. 10; d'Hulst 1966-67, pp. 69-70, no. 39; d'Hulst 1974, pp. 187-188, no. A88, fig. 97; Bauer 1975, p. 22, under no. 2, fig. 4; Bauer 1977, p. 24, under no. 2; Held 1978, p. 727, no. 88; d'Hulst 1978A, pp. 69-70, no. 17, ill.; Nelson 1979, pp. 6, 67-68, 226-227 (no. 17A), pl. 40; d'Hulst 1982, pp. 300, 312, fig. 123.

I. For more on this series, see under cat. B16.

A gentleman, mounted on a rearing horse facing left and holding a falcon on his fist, regards the viewer. He is followed by a man who hauls the catch and accompanied by hounds. A landscape stretches into the background. The scene is surrounded by an architectural framework. The shafts of the columns on either side are each decorated with a head in a cartouche. A duck is suspended from the cartouche on the left, a hare from the one on the right.

The drawing is a design for a tapestry with the same subject from the series *Scenes from Country Life* (fig. B17a).¹



Fig. B17a. [Cornelis van der Bruggen or Hendrik Reyndams], after Jacob Jordaens, *Rider Returning from the Hunt (Scenes from Country Life)*, tapestry, 380 x 397 cm. Kunsthistorisches Museum, Vienna.

B18 View of a Kitchen and a Table Laden with Food (Scenes from Country Life)

Circa 1630

Backed. Brush and brown ink, bodycolour, traces of black chalk; 215 x 288 mm. Below on the left, the marks of the collector J. Masson (l. Suppl. 1494a) and the Ecole Nationale Supérieure des Beaux-Arts, Paris (l. 829); below on the right, inscribed in pen by another hand *J. Jordaens*.

Paris, Ecole Nationale Supérieure des Beaux-Arts.
Inv. no. Masson 499

PROVENANCE Baron J.G. Verstoek van Soelen (The Hague and Soelen, 1776–1845); Vis Blokhuyzen; J. Masson (Amiens and Paris, 1856–1933), presented by him to the Ecole Nationale Supérieure des Beaux-Arts in 1925.

EXHIBITIONS Brussels 1910, no. 75; Paris 1930, no. 141; Paris 1947, no. 85; Antwerp–Rotterdam 1966–67, no. 40; Ottawa 1968–69, no. 165; *Das Aquarell, 1400–1500*, Haus der Kunst, Munich, 1972–73, no. 71; Antwerp 1978b, no. 19.

LITERATURE d'Hulst 1956a, pp. 166, 339, no. 47, fig. 104;

d'Hulst 1956b, p. 244, fig. 11; d'Hulst 1966–67, p. 70, no. 40, ill.; Jaffé 1968–69, p. 169, no. 165, ill.; d'Hulst 1969b, p. 384; d'Hulst 1974, pp. 189–190, no. A90, fig. 99; Bauer 1975, p. 23, under no. 3; Bauer 1977, p. 26, under no. 3; d'Hulst 1978a, pp. 70–71, no. 19, ill.; Nelson 1979, pp. 6, 234–235, no. 18a, pl. 42; d'Hulst 1982, pp. 299, 300, 312, fig. 125; Nelson 1986, pp. 219–220, pl. 31a.

1. For more on this cycle, see under cat. B16.

2. d'Hulst 1974, pp. 188–189, no. A89, fig. 98.

A table laden with fowl, fruit, a roebuck and the head of a wild boar occupies most of the foreground. On the left a young woman is preparing a large bird for the oven. A Moor enters from the right carrying a tankard on a dish. Below and before the table are a cat, a dog and assorted vegetables. The scene is surrounded by an architectural framework; the shafts of the columns flanking the composition are each decorated with a wreathed head and a festoon.

The sheet is probably a design for one of the tapestries in the series *Scenes from Country Life*, which Jordaens designed c. 1630 (fig. B18a).¹ Both the subject and the style support this hypothesis, as does the border, which resembles those in the other composition sketches for the same series. Nevertheless, Jordaens used a second sketch for the surviving versions of the tapestry, which is now in the Louvre, Paris (fig. B18b).²



Fig. B18a. [Cornelis van der Bruggen or Hendrik Reyndams], after Jacob Jordaens, *View of a Kitchen and a Table Laden with Food (Scenes from Country Life)*, tapestry, 379 x 460 cm. Kunsthistorisches Museum, Vienna.



Fig. B18b. Jacob Jordaens, *View of a Kitchen and a Table Laden with Food (Scenes from Country Life)*, drawing, 359 x 491 mm. Louvre, Paris.

B19 The Nymph Adrastea Milking the Goat Amalthea

Circa 1630–35

Laid down. Black and red chalk, watercolour; 277 x 362 mm. Below on the right, inscribed in pen, partly illegible, *s.s.J....*; marks of the Louvre, Paris (L.2207 and 1886).

Paris, Musée du Louvre, Département des Arts graphiques.
Inv. no. 20.022

EXHIBITIONS Ottawa 1968–69, no. 188; Antwerp 1978B, no. 33; Paris 1978, no. 153.

LITERATURE Rooses 1903, p. 160, ill. p. 157; Rooses 1908, pp. 86–87, ill. opposite p. 86; Lugt 1949, p. 73, no. 728, fig. LXXIX; Van Puyvelde 1953, pp. 154, 199; d'Hulst 1956A, pp. 199, 353–354 (no. 82); Jaffé 1968–69, p. 181, no. 188, ill.; d'Hulst 1974, pp. 227–228, no. A137, fig. 150; d'Hulst 1978A, pp. 83–85, no. 33, ill.; Sérullaz 1978, pp. 140–141, no. 53, ill.

1. Inv. no. 103. Canvas, 219 x 247 cm. Buschmann 1905A, pp. 110–111, fig. XXXIV; Rooses 1908, pp. 86, 196, ill. p. 97; Van Puyvelde 1953, pp. 30, 108; d'Hulst 1956A, pp. 147, 199, 201, 353, under no. 82; Vogel 1958, p. 78, no. 103, ill.; d'Hulst 1974, pp. 228 (under no. A137), 229 (under no. A138); d'Hulst 1982, p. 155, fig. 121.
2. d'Hulst 1974, pp. 228–230, no. A138, fig. 151.
3. See under cat. A45.

Seated on the ground, the nymph Adrastea milks the goat Amalthea with her left hand, resting her right hand on the animal's back. She will feed the infant Jupiter with Amalthea's milk.

Jordaens used this study when he painted *The Infant Jupiter Fed by the Goat Amalthea* in about 1630–35, which is now in the Louvre, Paris [cat. A45] (fig. B19a). Though he altered the position of the nymph's head and arms in that canvas and also that of the goat's head, in about 1635–40 he repeated the nymph exactly as she appears here in another painting of

the same subject, now in the Staatliche Museen, Kassel (fig. B19b).¹ By the same token, the goat in the present drawing differs noticeably from the one in the picture at Kassel, but agrees completely with the animal in another one of Jordaens's designs for the same painting, in the Kunsthalle at Bremen.²

Jordaens painted *The Infant Jupiter Fed by the Goat Amalthea* repeatedly, never failing to accentuate the voluptuous figure of Adrastea.³



Fig. B19a. Jacob Jordaens, *The Infant Jupiter Fed by the Goat Amalthea*, canvas, 150 x 203 cm. Musée du Louvre, Paris.

Fig. B19b. Jacob Jordaens, *The Infant Jupiter Fed by the Goat Amalthea*, canvas, 219 x 247 cm. Staatliche Museen, Kassel.



B20 Allucius and his Bride before Scipio

Circa 1630–35

Jordaens himself enlarged the sheet along the right side. Backed. Pen and brush, brown ink, bodycolour, traces of red chalk; 220 x 242 mm.

Rotterdam, Museum Boymans-van Beuningen. Inv.no.Jord.7

PROVENANCE F.J.O.Boymans (Utrecht, 1767–1847), who bequeathed it to the museum in 1847.

EXHIBITIONS Antwerp 1905, no. 112; Brussels 1910, no. 72; Antwerp 1930, no. 412; Prague 1966, no. 63; Antwerp–Rotterdam 1966–67, no. 49; Ottawa 1968–69, no. 168; Paris 1974, no. 50; Antwerp 1978b, no. 21.

LITERATURE *Catalogus van teekeningen in het museum te Rotterdam, gesticht door Mr. F.J.O. Boymans*, Rotterdam, 1852, no. 442; *Beschrijving der teekeningen in het museum te Rotterdam, gesticht door Mr. F.J.O. Boymans*, Rotterdam, 1869, no. 321; *Album 1905*, fig. 112; *Rooses 1908*, p. 262, ill. p. 124; *Van Puyvelde 1953*, pp. 156, 201; *d'Hulst 1953–54*, p. 48, fig. 18; *d'Hulst 1956A*, pp. 180, 199, 346,

no. 65, fig. 116; *d'Hulst 1966–67*, pp. 76–77, no. 49; *Jaffé 1968–69*, pp. 170–171, no. 168, ill.; *Jaffé 1969*, pp. 27, 30, no. 168; *d'Hulst 1974*, pp. 195–196, no. A96, fig. 106; *A.W.F.M. Meij and J. Giltay*, in [Exh. cat.] Paris 1974, pp. 71–72, no. 50, fig. 107; *d'Hulst 1978A*, pp. 72–74, no. 21, ill.; *Held 1978*, p. 727, no. 96; *d'Hulst 1982*, p. 312, fig. 115.

1. The heading of the section Cats devoted to this popular moral theme reads as follows: 'Aensprake tot L. Scipio, velt-overste der Romeynen, op de aanbiedinge aen hem gedaen van sekere edele en overschoone jonckvrouwe, bij ofte van wegen desselfs soldaten, zijnde deselve aanbiedinge bij den voornoemde Scipio kloeckmoedelyck en eerbaerdyck afgeslagen, en de edele jonckvrouwe haren bruydegom weder gegeven, selfs met de juweelen en andere kostelijckheden, hem tot een ratsoen van dese jonckvrouwe aengeboden'. J. van Vloten, ed., *Alle de werken van Jacob Cats*, Zwolle, 1862, pp. 243–246.
2. Canvas, 214 x 366 cm. Destroyed by fire in 1836. *Rooses 1886–92*, iv, p. 25, no. 809, pl. 257; *Held 1980*, p. 385, under no. 287.

3. Oxford, Christ Church. Canvas, 182.8 x 232.4 cm. Glück 1931, p. 140.
4. Antwerp, Koninklijk Museum voor Schone Kunsten, inv. no. 748. Canvas, 115 x 142 cm. *Catalogue Antwerp 1984*, p. 370, no. 748, ill.; A. Roy, in [Exh. cat.] *Theodoor van Thulden*, Noordbrabants Museum, Boisdue-Duc; Musée des Beaux-Arts, Strasbourg, 1991–92, p. 154, no. 15, ill. There is a second version in the collection of J. Cremer at Dortmund (canvas, 294 x 366 cm. A. Roy, op. cit., p. 154, under no. 15, fig. 85).
5. Nancy, Musée des Beaux-Arts. Canvas, 174 x 242 cm. *Musée de Nancy, Catalogue*, Nancy, 1909, p. 106, no. 299, as J. Thomas, *La Reine de Saba visitant Salomon*.
6. Lord Bradford, Weston Park. G. Martin, 'Two newly attributed works to Simon de Vos', in *Rubens and his World. Bijdragen, Etudes, Studies, Beiträge. Opgedragen aan Prof. Dr. Ir. R.-A. d'Hulst naar aanleiding van het vijfentwintigjarig bestaan van het Nationaal Centrum voor de Plastische Kunsten van de 16de en de 17de Eeuw*, Antwerp, 1985, pp. 203–204, fig. 2.
7. *Rooses 1886–92*, iv, pp. 8–9, no. 793, fig. 253.
8. V.S., p. 137, no. 13; *Rooses 1886–92*, iv, pp. 8–9, under no. 793, pl. 253.

This composition sketch illustrates an episode from the campaign of Publius Scipio Africanus against Carthage (T. Livy, *History of Rome*, xxvi, 50). This same episode occurs in Jacob Cats's *Selfstrijt, dat is onderlinge worsteling van goede en quade gedachten*.¹

After conquering Carthage, Scipio showed great magnanimity toward prisoners and hostages alike, including the future bride of the prince Allucius. Sitting on his throne at the right, Scipio is flanked by four figures, one of them a warrior. Before him kneels the young woman he freed, beside the Prince, who holds her hand as he thanks Scipio profusely. Behind the couple stand the parents of the bride. They are accompanied in turn by several figures, including a slave bearing the golden vessels they had planned to give Scipio in return for their daughter's freedom. Since he refused any form of payment, they press him to accept the 'ransom' in token of their gratitude nonetheless. Livy tells us

that after they had laid the vessels at his feet, Scipio simply presented them to the Prince as a wedding gift.

This moralising theme, exemplifying self-control and generosity, was popular among Jordaens's contemporaries in the Southern Netherlands, including Rubens,² Van Dyck,³ Van Thulden,⁴ Cornelis⁵ and Simon de Vos.⁶

There is no known painting by Jordaens after this drawing, which dates from about 1630–35. The composition can be traced to Rubens's *Judgement of Cambyse*, painted about 1622 for the Brussels Town Hall and destroyed by fire in 1695.⁷ The artist may have returned to the print by Remoldus Eynhoudts (fig. B20a),⁸ which reverses Rubens's composition, as does the present sheet. This would mean Jordaens's drawing postdates 1636 since, as Held has noted, Eynhoudts did not become a master until that year.



Fig. B20a. Remoldus Eynhoudts, after Rubens, *Judgement of Cambyse*, engraving.



B21 Odysseus Building a Ship before Taking Leave of Calypso (The Story of Odysseus)

Circa 1630–35

Brush and brown ink, watercolour and bodycolour; 300 x 263 mm. Below on the left, the mark of the collector J. Masson (L. Suppl. 1494a) and inscription in pen by another hand, *Jordaens*; below on the right, the mark of the Ecole Nationale Supérieure des Beaux-Arts, Paris (L. 829).

Paris, Ecole Nationale Supérieure des Beaux-Arts.

Inv. no. Masson 492

PROVENANCE J. Masson (Amiens and Paris; 1856–1933), who presented the sheet to the Ecole Nationale Supérieure des Beaux-Arts in 1925.

EXHIBITIONS Antwerp 1905, no. 128; *Exposition d'Art ancien*, Tourcoing, 1906, no. 132; Brussels 1910, no. 78; Paris 1930, no. 140; Antwerp–Rotterdam 1966–67, no. 34; Antwerp 1978B, no. 13.

LITERATURE d'Hulst 1953–54, p. 49; Van Puyvelde 1953, pp. 200, 206, as *The Construction of a Ship*; d'Hulst 1956A, pp. 161, 336 (no. 40), 337 (under no. 41), fig. 99; d'Hulst 1956B, p. 239, fig. 2; d'Hulst 1966–67, pp. 65–67, no. 34, ill.; Jaffé 1968–69, p. 120, under no. 83; d'Hulst 1974, pp. 174–176, no. A78, fig. 87; d'Hulst 1978A, pp. 60–63, no. 13, ill.; Nelson 1979, pp. 6, 47–50, 197–198 (no. 11B), pl. 23; d'Hulst 1982, p. 297; Nelson 1986, pp. 216–217, pl. 26b.

1. On this series of tapestries and the drawings and paintings that can be associated with them, see d'Hulst 1978B.

The Greek hero Odysseus, king of Ithaca, who played a prominent role in the siege and conquest of Troy, wandered for ten years after the fall of the city before returning to his homeland. Seven of those years he spent on the island of Ogygia, where he was entertained by the nymph Calypso. Odysseus longed to return to his beloved Penelope, but the nymph refused to let him leave. Finally Zeus sent Hermes to procure his release. The drawing shows the hero on the left, building the boat in which he will sail away, and Calypso on the right, wrapped in a loose garment and speaking to Odysseus with outstretched hand. Trees and shrubbery fill much of the background (Homer, *Odyssey*, v, 227–260).

The subject is one of a series of episodes from the *Odyssey* that Jordaens illustrated in about 1630–35 for *The Story of Odysseus*, a tapestry cycle that allegorises the victory over evil of prudence and virtue.¹

Four composition sketches for the *Story of Odysseus* survive. Besides the exhibited sheet with *Odysseus Building a Ship before Taking Leave of Calypso*, there is also one with the same subject in the Musée des Beaux-Arts et d'Archéologie, Besançon,² one with *Calypso Provisioning Odysseus's Ship* in the Stedelijk Prentenkabinet, Antwerp [cat. B22], and one with *Telemachus Leading Theoclymenus before Penelope* in the Nationalmuseum, Stockholm [cat. B23]. Jordaens is also known to have made two studies of pigs [cat. B24, B25] that he used for *Calypso Provisioning Odysseus's Ship before his Departure*, the following number in the present catalogue. Finally, the Kunstsammlungen der Veste Coburg preserves a copy probably after a lost design for the *Odysseus and Polyphemus* in the Pushkin Museum, Moscow [cat. A44].³

Besides the aforementioned composition drawings for the tapestries,

2. d'Hulst 1974, p. 177, no. A79, fig. 88; Nelson 1979, pp. 196–197, no. 11A, pl. 22.
3. d'Hulst 1974, pp. 504–505, no. C9, fig. 486.
4. Paper on canvas, 50 x 75 cm. Jaffé 1968–69, pp. 119–120, no. 83, ill.
5. Sale New York (Sotheby's), 25 April 1985, lot 80. d'Hulst 1974, p. 471, no. A413, fig. 436.
6. Canvas, 108 x 152 cm. Sale, London (Sotheby's), 7 July 1976, lot 38; sale, London (Sotheby's), 10 December 1986, lot 45. [Exh. cat.] Antwerp 1905, no. 45; Album 1905, fig. 45; Nelson 1979, pp. 200–201, no. 12b, pl. 26.
7. Paper on canvas, 55 x 73 cm. Previously Mrs Mary van Berg, New York. d'Hulst 1956A, p. 335, under no. 39; d'Hulst 1956B, p. 240; Held 1965, p. 115, fig. 15; d'Hulst 1966–67, p. 66, under no. 34; Jaffé 1968–69, p. 101, no. 52, ill.; Jaffé 1969, p. 13, no. 52; J.D. Farmer, [Cat. exh.] *Rubens and Humanism*, Birmingham Museum of Art, Birmingham, 1978, pp. 40–41, no. 18, ill.; Nelson 1979, pp. 7, 47, 48, 181–182 (no. 7a), pl. 14.
8. Canvas, 81 x 119.5 cm. Present whereabouts unknown. Ruth K. Palitz, New York; sale, London (Sotheby's), 10 July 1974, lot 71; sale, New York (Sotheby's), 6–7 March 1975, lot 25. d'Hulst 1956A, pp. 134, 138, 335 (under no. 39), fig. 76; d'Hulst 1956B, p. 240, fig. 6; Held 1965, pp. 115–116; Jaffé 1968–69, p. 102, no. 54, ill.; d'Hulst 1982, p. 144, fig. 105.
9. Inv. no. 58.0059. Canvas, 133 x 204 cm. Van Puyvelde 1953, p. 181, note 167; d'Hulst 1956A, pp. 134, 335 (under no. 39); d'Hulst 1956B, p. 240; Held 1965, pp. 115–116; Jaffé 1968–69, p. 104, no. 58, ill.; d'Hulst 1982, pp. 144, 297.
10. Canvas (?), 81 x 114 cm. J. Leger and Sons. *The Burlington Magazine*, LXI, December 1932, ill. p. III.
11. Inv. no. 849–1–228. Canvas, 117 x 225 cm. Sale Charles Spruyt, Gent, 3 August 1815, lot 140. H. Pontier, *Musée d'Aix*, II, *Le musée Granet*, Aix-en-Provence, 1900, p. 349, no. 363; d'Hulst 1956A, pp. 134, 138, 161, 335 (under no. 39); d'Hulst 1956B, p. 240; J. Foucart, in [Exh. cat.] Paris 1977–78, pp. 109–110, no. 70, ill.; Nelson 1979, pp. 210–211, no. 14b, pl. 35; d'Hulst 1982, p. 144.
12. Photograph K.I.K. 119.946B.
13. d'Hulst 1956B, p. 24, fig. 7, 9; Duverger 1971A, fig. 87; Nelson 1979, p. 51.
14. On this set see: d'Hulst 1956B, pp. 239–243; Jaffé 1968–69, fig. XXXII; Duverger 1971A, pp. 86–87, figs. 3, 4; d'Hulst 1978B, p. 408, figs. 6, 9; Nelson 1979, pp. 47–48, 179 (no. A, with literature); d'Hulst 1982, p. 297, fig. 104.
15. On the set divided between Rome and Turin, see: M. Ferrero-Viale, 'Essai de reconstitution idéale des collections de tapisserie ayant appartenu à la Maison de Savoie au XVII^e et XVIII^e siècle', in *Het herfsttij van de Vlaamse tapijtkunst. Internationaal Colloquium 8–10 oktober 1959*, Brussels, 1959, pp. 281–282, figs. 7, 8; Jaffé 1968–69, p. 237, no. 284, fig. XXXIII; Duverger 1971A, p. 84, ill.; d'Hulst 1978B, p. 408, figs. 1, 7, 10; Nelson 1979, pp. 47–48, 53–54; d'Hulst 1982, pp. 28, 142, 297, figs. 107, 110.
16. M. Ferrero-Viale, op. cit., pp. 281–282, 295.
17. Crick-Kuntziger 1938, pp. 137–138.
18. See, for instance: J. Wood, 'Padre Resta's Flemish Drawings, Van Diepenbeeck, Van Thulden, Rubens, and the School of Fontainebleau', *Master Drawings*, XXVIII, 1990, pp. 3–53; S. Béguin, in [Exh. cat.] *Theodoor van Thulden*, Noordbrabant Museum, Bois-le-Duc; Musée des Beaux-Arts, Strasbourg, 1991–92, pp. 99–110.
19. Duverger 1971A.

Jordaens is also responsible for seven large paintings that can be considered *modelli*. A *Mercury Visiting Calypso* belongs to the collection of Mrs G. Reimann at Stensbygård, Denmark.⁴ A second painting, *Odysseus and Nausicaa* — actually a cartoon — was sold at Paris in 1909 and again in 1912.⁵ At about the same time, a variant of it was found in the collection of P. van der Ouderaa at Antwerp.⁶ The Pushkin Museum at Moscow preserves the aforementioned *Odysseus and Polyphemus* [cat. A44]. There is a more cursory variant of it — in fact a composition sketch — in the University of Kansas Museum of Art at Lawrence.⁷ A fourth painting, *Odysseus Threatening Circe*, formerly in a New York private collection, can no longer be traced (fig. B21A),⁸ while a fifth, *Odysseus Taking Leave of Circe and Descending into Hades*, is in the Museo de Arte at Ponce, Puerto Rico,⁹ and a sixth, *Odysseus Taking Leave of Alcinoos*, was on the London market in 1932.¹⁰ The Musée Granet at Aix-en-Provence owns a *Telemachus Leading Theoclymenus before Penelope*,¹¹ a second version of which formerly belonged to J. Wouters at Brussels.¹²

We know that at least two sets of the tapestries were woven, but not how many panels they comprised. Two weavings from one of the two sets — *Circe Transforming Odysseus's Men into Swine* and *Odysseus Taking Leave of Alcinoos*, both with unidentified marks¹³ — were with Frence & Co. at New York in 1956, and subsequently acquired by a Mexican dealer.¹⁴ The other set, woven about 1665–66 by Gerard van der Strecken and Jan van Leefdael, belonged to the Italian Royal Collection, which is presently divided between the Palazzo del Quirinale at Rome, and the Palazzo Reale and the Museo Civico at Turin.¹⁵ This second set comprises *Mercury Visiting Calypso* (Rome), *Odysseus Building a Ship be-*



fore *Taking Leave of Calypso* (Turin), *Odysseus Threatening Circe* (Rome), *Odysseus Taking Leave of Alcinous* and *Telemachus Leading Theoclymenus before Penelope*. The last two subjects are each divided between two panels, one at Rome and the other at Turin. All the tapestries from the Italian Royal Collection belong to a set originally purchased by Carlo Emanuele II, duke of Savoy (1638-1675); this was probably the set delivered in 1666, payment for which was recorded in 1667.¹⁶ In the border of each piece, alongside the arms of the Duke himself, appears the monogram of his second wife, whom he married on 10 May 1665.¹⁷ This suggests the set was not woven until 1665-66, after pre-existing cartoons.

The tapestry depicting *Odysseus Building a Boat before Taking Leave of Calypso*, which also belongs to the Italian Royal Collection at Turin (fig. B21b), is based on both the present sheet and the one with the same subject at Besançon.

Jordaens was certainly not the only artist to become interested in Odysseus. In the sixteenth century scenes from the *Odyssey* were already being serialised. Undoubtedly the most famous example was the *Gallerie d'Ulysse* at Fontainebleau: no longer extant frescoes were executed in 1541-70 by Francesco Primaticcio on commission from the French king Francis I. Besides French and Italian, many Netherlandish artists also collaborated on the decoration of the château. Hence the fame of the *Gallerie* quickly spread to the Low Countries. The seventeenth century was no less fascinated by it, as evidenced by the copies Rubens sketched, the dozens of sheets attributed to both Van Thulden and Van Diepenbeek, and a volume of fifty-eight prints published at Paris in 1633.¹⁸ Odysseus's peregrinations were also illustrated in the form of tapestries by the Brussels workshop of Jacques II Geubels, among others; it was from that workshop that the future Wladislaus IV, king of Poland, ordered a *Story of Odysseus* in ten pieces.¹⁹

Fig. B21a. Jacob Jordaens, *Odysseus Threatening Circe*, canvas, 81 x 119,5 cm. Whereabouts unknown (formerly Mrs Ruth K. Palitz, New York).

Fig. B21b. [Gerard van der Streken or Jan van Leefdael], after Jacob Jordaens, *Odysseus Building a Ship before Taking Leave of Calypso*, tapestry. Italian Royal Collection, Turin.



B22 Calypso Provisioning Odysseus's Ship before his Departure (The Story of Odysseus)

Circa 1630–35

Backed. A strip has been added on the left and right. Brush and brown ink, brown wash and bodycolour over preliminary work in black chalk; 235 x 210 mm. – *Verso*: below in the middle, mark of the Stedelijk Prentenkabinet, Antwerp (L. Suppl., no. 2045a).

Antwerp, Stedelijk Prentenkabinet. Inv. no. 529

PROVENANCE Rouit-Berger, Paris, sale, Paris (Drouot), 28 November 1934, lot 94; purchased by A.J.J. Delen, acting on behalf of the Bestendig Dotatiefonds, for the Museum Plantin-Moretus and the Stedelijk Prentenkabinet.

EXHIBITIONS Antwerp 1936, no. 53, as *The animals entering Noah's Ark*; Rotterdam 1948–49, no. 101; *Van Van Eyck tot Rubens. Tekeningen van Vlaamse Meesters*, Paleis voor Schone Kunsten, Brussels, 1949, no. 128; Paris 1949, no. 136, as *L'embarquement dans l'arche de Noé*; Paris 1954, no. 107; Liège 1956, no. 31; Antwerp 1956, no. 609; Belgrade 1957, no. 7; *Plantin-Rubens, Arte grafica e tipografica ad Anversa nei secoli XVI e XVII*, Biblioteca dell'Archiginnasio, Bologna, 1965, no. 61; Prague 1966, no. 62; Antwerp-Rotterdam 1966–67, no. 36; Antwerp 1971, no. 25; Paris 1974, no. 51; *Antwerp Drawings and Prints. 16th–17th centuries* (Travelling exhibition organised by the Smithsonian Institution and the City of Antwerp, United States, 1976–78), no. 21; Antwerp 1978b, no. 14; Düsseldorf-Cologne 1979, no. 25; United States 1979–81, no. 6; Florence-Milan 1986–87, no. 16; Genoa 1987, no. 16; Antwerp 1988, no. 30.

LITERATURE Delen 1935, p. 7; Delen 1938, p. 87, no. 316, fig. 11, as *The animals entering Noah's Ark*; Delen 1943b, pp. 6, 14, fig. 10; Delen 1950, no. 47, ill.; d'Hulst 1953–54, p. 49; Van Puyvelde 1953, p. 188, as *The Flight into Egypt*; d'Hulst 1956a, pp. 162, 336 (under no. 39), 337 (no. 42), fig. 100; d'Hulst 1956b, p. 239, fig. 3; d'Hulst 1966–67, pp. 67–68, no. 36; R.-A. d'Hulst, 'Jacob Jordaens (1593–1678). Het schip van Odysseus, voor zijn vertrek, door Calypso bevoorrad', *Openbaar Kunstbezit in Vlaanderen*, vi, 1968, pp. 26a–b, ill.; d'Hulst 1974, pp. 177–178, no. A80, fig. 89; Van Berge and Van Hasselt 1974, pp. 72–73, no. 51, fig. 106; L. Voet and J. Wortman, [Cat. exh.] *Antwerp Drawings and Prints. 16th–17th Centuries* (Travelling exhibition organised by the Smithsonian Institution and the City of Antwerp, United States, 1976–78), Antwerp, 1976, p. 29, no. 21, ill.; d'Hulst 1978a, pp. 63–64, no. 14, ill.; d'Hulst 1978b, p. 417, fig. 3; Nelson 1979, pp. 6, 47, 49, 50, 198 (no. 11c), pl. 24; d'Hulst 1979, pp. 71, 73, no. 25, ill.; Wortman 1979, p. 38, no. 6, ill.; d'Hulst 1982, p. 297; Nelson 1986, pp. 216–217, pl. 27; Depauw 1988, pp. 157–158, no. 30, ill.



1. d'Hulst 1978b. See also under cat. B21.

In the course of his wanderings after the fall of Troy, Odysseus was detained by the nymph Calypso on the island of Ogygia for seven years. Zeus finally persuaded her to let the hero leave. Odysseus built a boat for himself which, before he embarked, Calypso loaded with 'a skin of dark wine and a larger one containing water, and a leather sack with food and delicacies' (Homer, *Odyssey*, v, 260–270). Calypso is seen here on the left, supervising seven of her servants as they load the vessel.

Along with several other drawings and large-scale *modelli*, Jordaens presumably made this design around 1630–35 in preparation for a tapestry cycle illustrating *The Story of Odysseus*.¹ Yet there is no known painting or weaving after it.

B23 Telemachus Leading Theoclymenus before Penelope (The Story of Odysseus)

Circa 1630–35

Brush and brown ink, watercolour, bodycolour, traces of black chalk; 283 x 507 mm. Below on the left, mark of the Nationalmuseum, Stockholm (L. 1980 or 1981), and inscribed in pen by another hand, *Jordans*.

Stockholm, Nationalmuseum. Inv. no. 1954/1863

PROVENANCE P. Crozat (Paris, 1665–1740), sale, Paris (Grands Augustins, expert P.J. Mariette), 10 April–13 May 1741, lot 856 (?); C.G. Tessin (Stockholm, 1695–1770); Kongl. Biblioteket; Kongl. Museum, 1761; transferred to the Nationalmuseum in 1866.

EXHIBITIONS *Exposition d'un choix de dessins du quinzième au dix-huitième siècle*, Nationalmuseum, Stockholm, 1933, no. 38; *Dutch and Flemish Drawings in the Nationalmuseum and Other Swedish Collections*, Nationalmuseum, Stockholm, 1953, no. 129; Antwerp–Rotterdam 1966–67, no. 37; *Masters of the Loaded Brush: Oil Sketches from Rubens to Tiepolo*, M. Knoedler & Co., New York, 1967, no. 52; Ottawa 1968–69, no. 180; *Dessins du Nationalmuseum de Stockholm*, Musée du Louvre, Paris; Koninklijke Bibliotheek, Brussels; Rijksmuseum, Amsterdam, 1970–71, no. 85.

LITERATURE d'Hulst 1953–54, p. 49; Van Puyvelde 1953, p. 200; d'Hulst 1956A, pp. 161, 335 (no. 39), fig. 97; d'Hulst 1956B, p. 240, fig. 4; d'Hulst 1966–67, p. 68, no. 37, ill.;

Jaffé 1968–69, p. 177, no. 180, ill.; d'Hulst 1974, pp. 178–179, no. A81, fig. 90; Nelson 1979, pp. 6, 47, 49, 209–210 (no. 14a), pl. 34; d'Hulst 1982, pp. 297, 312, fig. 111; Nelson 1986, p. 217, pl. 28.

1. See cat. B21, note 11. A second version belonged to the collection of J. Wouters at Brussels (photograph K.I.K. 119.946B).
2. d'Hulst 1978B. See under cat. B21.
3. d'Hulst 1982, fig. 110; Nelson 1986, p. 217, fig. 3.
4. Nelson 1979, p. 208, no. 2b, pl. 32.

Penelope is seated in a richly appointed room. She beckons Telemachus, Theoclymenus and their two attendants inside. On the left three handmaidens stand ready to offer them refreshments. Theoclymenus, a seer, will inform her that Odysseus, her husband, has returned to Ithaca and that he will avenge himself on the pretenders who have long contended for her hand and lived at her expense (Homer, *Odyssey*, xvii, 85–97).

This composition sketch, executed c. 1630–35, is preparatory to a pic-

ture in the Musée Granet at Aix-en-Provence,¹ itself a large *modello* for a tapestry in the *Story of Odysseus* cycle.²

The Italian Royal Collection comprises two hangings based on this sketch and the *modello* at Aix-en-Provence. The one in Palazzo del Quirinale, Rome (fig. B23a)³ shows the right half of the composition, including Penelope, and the other, an *entre-fenêtre* in the Museo Civico, Turin,⁴ Penelope's three handmaidens.

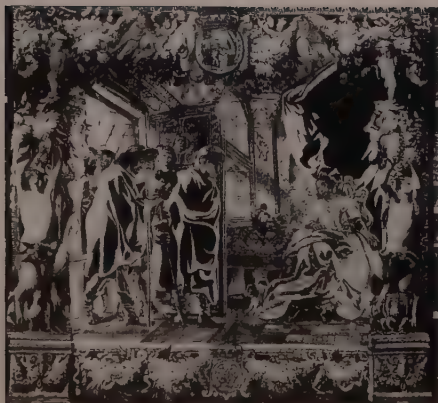


Fig. B23a. Jan van Leefdael, after Jacob Jordaens, *Telemachus Leading Theoclymenus before Penelope (The Story of Odysseus)*, tapestry, 520 x 510 cm. Palazzo del Quirinale, Rome.



B24 Two Pigs

Circa 1630–35

Laid down. Restored above on the left. Black and red chalk, with traces of white bodycolour and watercolour; 208 x 390 mm. Below on the right inscribed in red chalk, *geelen ocker, wit* (yellow ochre, white). – *Verso*: inscribed in pencil, 35 / C. de R.

Amsterdam, *Amsterdams Historisch Museum*

PROVENANCE Count C. de Robiano, sale, Amsterdam (F. Muller), 15–16 June 1926; A.W.M. Mensing, sale, Amsterdam (F. Muller), 29 April 1937, lot 835 (together with three other drawings).

LITERATURE d'Hulst 1969A, pp. 111–113, fig. 7; d'Hulst 1974, pp. 205–206, no. A107, fig. 119; M. Schapelhoutman, *Oude tekeningen in het bezit van de Gemeentemusea van Amsterdam waaronder de collectie Fodor*, II, *Tekeningen van Noord- en Zuidnederlandse kunstenaars geboren vóór 1600*, Amsterdam, 1979, p. 81, nr. 50, afb. d'Hulst 1982, p. 312, fig. 106; Jaffé 1984, p. 784.

These life studies of two pigs can be dated about 1630–35. Jordaens used them for the painting *Odysseus Threatening Circe* (fig. B24a).¹ Of the two animals below on the right, the first pig was transferred to the canvas without any alteration, while the second was reversed. Both animals recur in *Diogenes in Search of a Man*, painted about 1642, in the Gemäldegalerie, Dresden (fig. B24b).²

Pigs like these are common in Jordaens's oeuvre. They figure, for instance, in the painting *The Prodigal Son* in the Gemäldegalerie, Dresden,³ and in the drawing *Christ Casting Out Devils*, in the Staatliche Museen, Kassel.⁴

Another study of a pig, from about 1630–35, is in the Nationalmuseum, Stockholm [cat. B25].

1. See under cat. B21, note 8.

2. Inv. no. 1010. Canvas, 233 x 349 cm. Rooses 1908, pp. 100–103, 193, ill. opposite p. 102; Woermann 1908, p. 330, no. 1010; Kauffmann 1927, p. 196; Van Puyvelde 1953, p. 40; d'Hulst 1974, pp. 270 (under no. A182), 497 (under no. B26), 517 (under no. C29); A. Mayer-Meintschel, *Gemäldegalerie, Alte Meister. Dresden*, Dresden, 1979, p. 212, no. 1010, ill.; d'Hulst 1982, p. 230, fig. 161.

3. Inv. no. 1011. Canvas, 236 x 369 cm. Rooses 1908, pp. 98–100, ill. p. 102; Woermann 1908, p. 330, no. 1011.

4. d'Hulst 1974, pp. 375–376, no. A300, fig. 317.



Fig. B24a. Jacob Jordaens, *Odysseus Threatening Circe*, canvas, 81 x 119.5 cm. Whereabouts unknown (formerly Mrs Ruth K. Palitz, New York).



Fig. B24b. Jacob Jordaens, *Diogenes in Search of a Man*, canvas, 233 x 349 cm. Gemäldegalerie, Dresden.

B25 Pig

Circa 1630–35

Red chalk; 190 x 249 mm. Below on the left, mark of the collector Count J.G. de la Gardie (L. Suppl. 2722a); below on the right, mark of the collector Count G.A. Sparre (L. Suppl. 2719) and inscription in pen, 69.

Stockholm, *Nationalmuseum*. Inv. no. NM H 622/1973

PROVENANCE Count G.A. Sparre (Kulla-Gunnarstorp, Scania, Sweden, 1746–1794); Count J.G. de la Gardie (Löberöd, Scania, Sweden, 1768–1842); Count Pontus de la Gardie (Borrestad, Vitskövle, Sweden, b. 1884).

LITERATURE Jaffé 1984, p. 784, fig. 57; d'Hulst 1974, Suppl. II, p. 147, no. A107a, fig. 6.

1. See under cat. B24, note 3.

2. See under cat. B21, note 8.



Fig. B25a. Jacob Jordaens, *The Prodigal Son*, canvas, 236 x 369 cm. Gemäldegalerie, Dresden.

This drawing from life, which Jaffé was the first to recognise as a work by Jordaens, shows a boar (a male pig) from the side. Boars with tusks, such as this one, figure in paintings by Jordaens, such as *The Prodigal Son* in the Gemäldegalerie, Dresden (fig. B25a)¹ and *Odysseus Threatening Circe* (fig. B25b).²



B26 'In utrumque paratus'

Circa 1630-35

Sheet enlarged along the right side by Jordaens himself. Pen and brush, brown ink, watercolour and bodycolour, over preliminary work in black chalk; 296 x 243 mm. Below, inscribed in pen *fortitude*, *Atemprance* and *Jordaens*; above in the centre, inscribed *IN VTRVMQVE PARATVS*.

Amsterdam, Rijksmuseum, Rijksprentenkabinet.
Inv.no. A 1926

PROVENANCE Constant Huysmans (archivist at Breda), sale, Amsterdam (F. Mullerâ), 21 June 1887, lot 112.

EXHIBITION Antwerp-Rotterdam 1966-67, no. 47.

LITERATURE Rooses 1908, p. 268, ill. p. 217; Van Puyvelde 1953, p. 211; d'Hulst 1956A, pp. 176, 345 (no. 63),

fig. 114; d'Hulst 1966-67, p. 75, no. 47, ill.; d'Hulst 1974, pp. 209-210, no. A114, fig. 125; Held 1978, p. 728, no. 114.

1. A. Chassart and H. Tousin, *Dictionnaire des devises historiques et héraldiques*, II, Paris, 1978, p. 495.

Surrounded by a contemporary framework, two lions are seen supporting an escutcheon. The four cardinal virtues — Justice, Fortitude, Temperance and Prudence — are situated below and beside it. At the top of the composition, on either side of a cartouche emblazoned with a radiated sun and a shooting star or comet, two cherubs support a banderole that runs around the lower half of the cartouche and is inscribed *In Utrumque Paratus*. The device derives from Vergil (*Aeneid*, II, 61), who narrates the story of the Greek captive Simon: prepared as much for victory as death (*fidens animi atque in utrumque paratus*), he persuaded the Trojans to haul the wooden horse filled with Greek warriors inside their walls.

According to the catalogue of the 1887 sale, the arms belong to the Antwerp family Van der Linden, but there is no evidence to support this effect. Others hold that *In utrumque paratus* is the motto of the De Canolle family.¹

The architectural elements and the decorative figures above the framework are not the same on both sides, but *au choix*, meaning the sketch is a *modello* for the patron's approval. Though it can be dated c. 1630-35, the original purpose of the sheet is unclear. It may be a design for a tapestry.



B27 The Embarkment

Circa 1630–35

Watercolour and bodycolour over preliminary work in black chalk; 280 x 381 mm.

London, British Museum, Department of Prints and Drawings.
Inv. no. 1885-7-11-268

PROVENANCE W. Russell (London, 1800–84); acquired in 1885.

EXHIBITIONS Antwerp-Rotterdam 1966–67, no. 42; Ottawa 1968–69, no. 173; Antwerp 1978B, no. 20.

LITERATURE Rooses 1903, p. 154; Rooses 1908, pp. 188, 269, ill. p. 73, as *Merry company in a boat*; Hind 1923, p. 112, no. 7, fig. LVII; Delen 1943A, pp. 142–143, fig. 114; Delen 1943B, pp. 9, 15, fig. 16; d'Hulst 1953–54, p. 50; Van Puyvelde 1953, p. 205; d'Hulst 1956A, pp. 168–169, 181, 340, 347, no. 49, fig. 106; d'Hulst 1956B, pp. 244–245, fig. 12; d'Hulst 1966–67, pp. 71–72, no. 42, ill.; Held 1967, p. 95; Jaffé 1968–69, p. 174, no. 173, ill.; d'Hulst 1974, pp. 191–192, no. A92, fig. 101; d'Hulst 1978A, pp. 71–72, no. 20, ill.;

Held 1978, p. 727, no. 92; Nelson 1979, pp. 68–69, 72, 75, 269, no. 24, pl. 53; d'Hulst 1982, p. 312, fig. 129.

1. See M. Levey, 'The Real Theme of Watteau's Embarkation for Cythère', *The Burlington Magazine*, CIII, 1961, pp. 180–185.
2. Oldenbourg 1921, p. 348.
3. Oldenbourg 1921, p. 400; Adler 1982, pp. 142–143, no. 42, fig. 118.

A boat at the water's edge is kept in check by a man with an oar. A richly dressed couple and a man playing a lute have already taken their seats on board. Now a second couple embarks, while a third still stands chatting on the bank. The background is occupied by a landscape with water, hills and trees. The scene is surrounded by an architectural framework, with drapery along the upper edge. A statue of Mercury stands against a column on the right, protectively holding his staff, the caduceus, over the company as they embark. As Held has pointed out, the caduceus functions here as a symbol of *concordia*, the spirit of harmony that unites the three couples, to which the lute player in the boat also alludes.

The courtly, refined figures are enjoying a country outing in their own way, without letting themselves be absorbed by it. Elegantly

dressed, they anticipate the eighteenth-century *dilettanti* and, in a certain sense, Watteau's *Embarquement pour Cythère*.¹ Surely Jordaens would never have conceived such a scene, had he not been influenced by Rubens, and more specifically by his *Jardin d'amour* in the Prado, Madrid² or by the *Park of Het Steen* in the Kunsthistorisches Museum, Vienna,³ both painted during the 1630s.

Jordaens probably executed this drawing about 1630–35 in preparation for a tapestry. Both the style and handling of the sheet recall his composition sketches for the *Scenes from Country Life* [cat. B16–B18]. Three separate studies for a *Mercury*, of approximately the same date, are in the Stedelijk Prentenkabinet, Antwerp [cat. B28–B30]. Yet there is no direct connexion between those three sheets and the present work.



B28 Mercury

Circa 1630–35

Buff paper. Brush and brown ink, white bodycolour over preliminary work in black chalk; 182 x 122 mm. – *Verso*: inscribed in pen by another hand, *Jacques Jordaens fec No 1*.

Antwerp, Stedelijk Prentenkabinet. Inv. no. 156

PROVENANCE C. Van Cauwenberghs, Antwerp; presented by the Bestendig Dotatiefonds in 1926.

EXHIBITIONS Antwerp 1927, no. 57; Brussels 1928, no. 63; Antwerp 1929, no. 8; Antwerp–Rotterdam 1966–67, no. 52; Antwerp 1978B, no. 23.

LITERATURE Delen 1938, p. 90, no. 327, fig. LIX; Van Puyvelde 1953, p. 198; d'Hulst 1953–54, p. 49; d'Hulst 1956A, pp. 181, 201, 204, 340, 347, 356 (no. 68); d'Hulst 1966–67, p. 78, no. 52, ill.; d'Hulst 1974, p. 200, no. A100, fig. 111; d'Hulst 1978A, pp. 75–76, no. 23, ill.

In this study of about 1630–35, Mercury is cast as a youth clad in a loose garment, in profile facing left.

The Stedelijk Prentenkabinet, Antwerp preserves two other studies of the same youth, but seen from different angles [cat. B29, B30]. If Jordaens planned to use these figures in a particular composition, it has not yet been identified. But the gods' messenger was one of the artist's favourite motifs. He figures, for instance, in *The Embarkment* (a drawing in the British Museum, London [cat. B27]), in *The Master's Eye Makes the Horse Grow Fat* (one of the tapestries in the *Proverbs* series),¹ in several of the tapestries in the *Riding School* series [cat. A94–A100] and in paintings linked to each of these series [cat. A72–A74]. See also cat. B29, B30.

1. See under cat. A69 and B38.

B29 Mercury

Circa 1630–35

Buff paper. Brush and brown ink, white bodycolour over preliminary work in black chalk; 185 x 128 mm. – *Verso*: inscribed in pen by another hand, *Jacques Jordaens Dele N° 1*.

Antwerp, Stedelijk Prentenkabinet. Inv. no. 156

PROVENANCE C. Van Cauwenberghs, Antwerp; presented by the Bestendig Dotatiefonds in 1926.

EXHIBITIONS Antwerp 1927, no. 57; Brussels 1928, no. 63; Antwerp 1929, no. 8; Antwerp–Rotterdam 1966–67, no. 51; Antwerp 1978B, no. 24; Düsseldorf–Cologne 1979, no. 23; Antwerp 1991B, no. 63.

In this study of about 1630–35, Mercury is cast as a youth wearing a loose garment and a hat, in profile facing right. See also cat. B28, B30.

LITERATURE Delen 1938, p. 90, no. 325, fig. LIX; d'Hulst 1953–54, p. 49; Van Puyvelde 1953, p. 198; d'Hulst 1956A, pp. 181, 201, 204, 340, 347, 356 (no. 66), fig. 117; d'Hulst 1966–67, pp. 77–78, no. 51; d'Hulst 1974, pp. 200–201, no. A101, fig. 112; d'Hulst 1978A, pp. 76–77, no. 24, ill.; d'Hulst 1979, p. 69, no. 23, ill.; d'Hulst 1982, p. 312, fig. 117; Moir 1991, p. 302, no. 63, ill.

B30 Mercury

Circa 1630–35

Brownish buff paper. Brush and brown ink, white bodycolour over preliminary work in black chalk; 185 x 130 mm. – *Verso*: inscribed in pen by another hand, *Jacques Jordaens, Del. De Dry 2-2*.

Antwerp, Stedelijk Prentenkabinet. Inv. no. 156

PROVENANCE C. Van Cauwenberghs, Antwerp; presented by the Bestendig Dotatiefonds in 1926.

EXHIBITIONS Antwerp 1927, no. 57; Brussels 1928, no. 63; Antwerp 1978B, no. 25.

LITERATURE Delen 1938, p. 90, no. 326, fig. LIX; d'Hulst 1953–54, p. 49; Van Puyvelde 1953, p. 198; d'Hulst 1956A, pp. 181, 201, 204, 340, 347, 356 (no. 67); d'Hulst 1966–67, p. 78, under no. 51; d'Hulst 1974, p. 201, no. A102, fig. 113; d'Hulst 1978A, p. 77, no. 25, ill.

In this study of about 1630–35, Mercury is cast as a youth wearing a loose garment, seen from the front. See also cat. B28, B29.



B3I St Yves, Patron of Lawyers

Circa 1630–40

Laid down. Watercolour and bodycolour; 277 x 312 mm.

London, British Museum, Department of Prints and Drawings.
Inv. no. 1909.1.9.10

PROVENANCE Acquired in 1909.

EXHIBITIONS Ottawa 1968–69, no. 224; Antwerp 1978B, no. 22.

LITERATURE Hind 1923, p. 111, no. 4, fig. LVI; Van Puyvelde 1953, p. 195; d'Hulst 1956A, pp. 175, 236, 344 (no. 60), 365 (under no. 106), fig. 111; W. Bernt, *Die niederländischen Zeichner des 17. Jahrhunderts*, 1, Munich, 1957, no. 324, ill.; J.S. Held, 'Rubens' St. Ives', *Bulletin of the Detroit Institute of Art*, XLIII, 1964, p. 50, fig. 2; Jaffé 1968–69, pp. 201–202, no. 224, ill.; d'Hulst 1969B, p. 387, no. 224; d'Hulst 1974, pp. 196–197, no. A97, fig. 107; d'Hulst 1978A, pp. 74–75, no. 22, ill.; Nelson 1979, p. 310.

1. Inv. no. 53. W. Laureyssens, 'Hendrik de Clerck's triptiek uit de Kapellekerk te Brussels', *Bulletin Koninklijke Musea voor Schone Kunsten [Brussels]*, xv, 1966, pp. 165–176, ill.; Catalogue Brussels 1984, p. 57, no. 53, ill.
2. J.S. Held, op. cit., ill. p. 48; Vlieghe 1972–73, II, pp. 95–97, no. 119, fig. 63.
3. E. Geudens, 'La confrérie de Saint-Ives à Anvers au XVII^e siècle', *Bulletin de l'Académie royale d'Archéologie de Belgique*, VIII, 1905, pp. 166–169.
4. Inv. no. 3439. Canvas, 103 x 130 cm. Buschmann 1905A, p. 105, fig. xxxi; Rooses 1908, pp. 134–135, 183, ill. p. 136; Van Puyvelde 1953, p. 41, fig. 32; d'Hulst 1956A, pp. 209, 214, fig. 137; Catalogue Brussels 1984, p. 156, no. 3439, ill.; d'Hulst 1982, pp. 199, 232, 301, fig. 169.
5. Inv. no. 808. Canvas, 242 x 213 cm. Rooses 1908, p. 135; Van Puyvelde 1953, pp. 175–176, note 63; d'Hulst 1956A, pp. 344 (under no. 60), 364 (under no. 106); Catalogue Antwerp 1959, p. 124, no. 808; Vandenven 1978, p. 99, no. 37, ill.; Catalogue Antwerp 1984, p. 209, no. 808, ill.
6. See under cat. A69 and B38.

7. Inv. no. 71.83. Paper on canvas, 25.5 x 30 cm. Van Puyvelde 1953, p. 195; Jaffé 1968–69, p. 120, no. 84, ill.; Liedtke 1984, pp. 118–121, fig. 51.
8. Rotterdam, Museum Boymans-van Beuningen, inv. no. 2292. Paper on panel, 27 x 31.5 cm. Van Puyvelde 1953, p. 175, note 63, as *Jordaens*; J.C. Ebbinge Wubben, *Catalogus schilderijen tot 1800. Museum Boymans-van Beuningen Rotterdam*, Rotterdam, 1962, pp. 71–72, no. 2292, as *workshop of Jordaens and certainly not autograph*; Jaffé 1968–69, p. 202, under no. 224; d'Hulst 1974, p. 179, under no. A97; G. Jansen, in [Exh. cat.] Rotterdam 1990, pp. 54–55, no. 10, ill.
9. Prince Charles de Ligne, sale, Vienna, 4 November 1794, lot 3. On p. 267 of the sale catalogue the sheet is described as: 'S. Yves, patron des avocats, dans une chambre, assis à une table devant un livre. Il parle à une femme à genoux avec un enfant à côté d'elle et qui en montre un autre à genoux, lequel prie le saint, les mains jointes. Derrière cette femme le vieux père et la vieille mère joignent leurs prières à celles des enfants. De côté du Saint sont deux jeunes gens qui semblent prendre part aux prières des suppliants. Dessin au pinceau, lavé de bistre. En largeur in folio'.

St Yves (1253–1303), seated in a chair, faces a group of indigents who appeal to him for help. The group comprises a kneeling old man, a woman nursing a baby, an old woman and three children. Behind a table, against drapery and shelves cluttered with books and papers, three clerks stand listening to the conversation. The setting is a rich, bourgeois interior decorated in contemporary style.

St Yves, patron of lawyers, is a hagiographical variation on the Judgment of Solomon. Both themes served to illustrate Justice. They are depicted beside one another on the outer panels of Hendrik de Clerck's *St Anne* triptych of 1590, among other places. That work, from Notre-Dame de la Chapelle at Brussels and now in the Koninklijke Musea voor Schone Kunsten in the same city,¹ was probably commissioned by lawyers or court officials. Rubens chose the subject of St Yves for a picture that now hangs in the Detroit Institute of Arts.²

In 1630 the jurists and lawyers of Antwerp established the Confraternity of St Ivo. On 3 July 1636 the lawyer Laurentius Briel founded a chapel in honour of the Saint in that city's church of St James.³ The drawing under discussion probably originated in connexion with these events.

This composition sketch, dateable about 1630–40, is the first known treatment of this theme by Jordaens. He returned to it repeatedly, as for instance in a canvas in the Koninklijke Musea voor Schone Kunsten, Brussels, signed and dated 1645 (fig. B31A),⁴ and in another of c. 1660 in the Koninklijk Museum voor Schone Kunsten, Antwerp.⁵ He also used it to illustrate the proverb *Usury is a Great Evil, a Plague in the Town*, the subject of one of the tapestries in the *Proverbs* series.⁶ A fragment of the cartoon for that hanging belongs to the Louvre, Paris [cat. A69].

Jordaens is known to have painted two other oil sketches of *St Yves, Patron of Lawyers*. One is in the Metropolitan Museum of Art, New York,⁷ and the other, previously in the collection of F.W. Koenigs at Haarlem, is on loan to the Museum Boymans-van Beuningen, Rotterdam, from the Rijksdienst Beeldende Kunst.⁸

According to an eighteenth-century sale catalogue, a drawing with a composition similar to that of the present sheet formerly belonged to the collection of Prince Charles de Ligne.⁹



Fig. B31A. Jacob Jordaens, *St Yves, Patron of Lawyers*, canvas, 103 x 130 cm. Koninklijke Musea voor Schone Kunsten, Brussels.



B32 Portrait of Rogier Le Witer

1635 or shortly before

Backed. Paper discoloured. Black chalk; 254 x 196 mm. Below on the right, mark of the Uffizi, Florence (t. 930), and inscription in pen by another hand *A.V.*

Florence, Gabinetto Disegni e Stampe degli Uffizi.

Inv. no. 1720E

PROVENANCE Medici Collection, Florence.

EXHIBITIONS *Mostra di disegni fiamminghi e olandesi*, Gabinetto Disegni e Stampe degli Uffizi, Florence, 1964, no. 73; Antwerp-Rotterdam 1966-67, no. 53; Ottawa 1968-69, no. 178.

LITERATURE E.K.J. Reznicek, [Exh. cat.] *Mostra di disegni fiamminghi e olandesi*, Gabinetto Disegni e Stampe degli

Uffizi, Florence, 1964, p. 61, no. 73, ill.; Held 1965, pp. 112-113, fig. 3; d'Hulst 1966-67, pp. 78-79, no. 53, ill.; Jaffé 1968-69, p. 176, no. 178, ill.; d'Hulst 1974, pp. 211-212, no. A117, fig. 128; d'Hulst 1982, pp. 276, 283; A. Petrioli Tofani, *Gabinetto Disegni e Stampe degli Uffizi, Inventario, Disegni esposti*, II, Florence, 1987, p. 711, no. 1720E, ill.



The middle-aged man seen here frontally in three-quarter length wears the costume of a wealthy bourgeois. He rests his right arm on the back of a chair and holds a broad-brimmed hat in his left hand. The architectural background comprises an arch, a herm pilaster and a column, with drapery in the upper left.

The drawing is a study for the portrait of Rogier Le Witer, grand-almoner of the City of Antwerp [cat. A46] (fig. B32a). A similar study for the portrait of his wife, Catharina Behagel [cat. A47], is in the Fondation Custodia (F. Lugt Collection), Institut Néerlandais, Paris [cat. B33]. The portraits themselves, both dated 1635, are in private hands.



Fig. B32a. Jacob Jordaens, *Portrait of Rogier Le Witer*, canvas, 145 x 110 cm. Private collection.

B33 Portrait of Catherina Behagel, Wife of Rogier Le Witer

1635 or shortly before

Black chalk; 292 x 197 mm. On the mount, above on the right, mark of the collector P.J. Mariette (i. 1852); below on the left, twice inscribed in black chalk, in Jordaens's hand, *cafftan*.

Paris, Institut Néerlandais, Fondation Custodia (F. Lugt Collection). Inv. no. L.5213

PROVENANCE P.J. Mariette (Paris, 1694-1774), sale, Paris, 15 November 1773-30 January 1776, lot 905 (with other sheets), as *Van Dyck*; Count C. de Robiano, sale, Amsterdam (F. Muller), 15-16 June 1926, lot 307, as *School of Van Dyck*; A.W.M. Mensing, sale, Amsterdam (F. Muller), 27 April 1937, lot 833, as *School of Van Dyck*.

EXHIBITIONS Antwerp-Rotterdam 1966-67, no. 54; *Le cabinet d'un grand amateur, P.J. Mariette*, Musée du Louvre, Paris, 1967, no. 101; *Vlaamse tekeningen uit de zeventiende eeuw*, Victoria and Albert Museum, London; Institut Néerlandais, Paris; Kunstmuseum, Bern; Koninklijke Bibliotheek, Brussels, 1972, no. 39.

LITERATURE d'Hulst 1956A, pp. 246, 279, 371 (no. 120), fig. 160; E.K.J. Reznicek, [Exh. cat.] *Mostra di disegni fiamminghi e olandesi*, Gabinetto disegni e stampe degli Uffizi, Florence, 1964, p. 61, under no. 73; Held 1965, pp. 112-113, fig. 4; d'Hulst 1966-67, pp. 79-80, no. 54, ill.; F. Stonor, 'In search of Jacob Jordaens', *The Connoisseur*, 1967, pp. 16, 17, fig. 17; C. van Hasselt, [Exh. cat.] *Flemish Drawings from the Seventeenth Century from the Collection of Frits Lugt*, Institut Néerlandais, Paris, Victoria and Albert Museum, London; Institut Néerlandais, Paris; Kunstmuseum, Bern; Koninklijke Bibliotheek, Brussels, 1972, pp. 53-54, no. 39, fig. 61; Jaffé 1968-69, p. 176, under no. 178; d'Hulst 1974, p. 213, no. A118, fig. 129; d'Hulst 1982, pp. 277, 283, 312, fig. 239.



A richly dressed, middle-aged lady with a millstone collar around her neck is shown frontally, sitting on a chair. Her left hand rests on the arm of the chair, her right hand holds a handkerchief. Above on the right there is a separate study of her head, including collar, in half-profile to the right.

The sheet is a study for the portrait of Catharina Behagel [cat. A47] (fig. B33a), wife of Rogier Le Witer, grand-almoner of the City of Antwerp. A study for the portrait of Le Witer, the pendant of Catharina Behagel's [cat. A46], is in the Gabinetto Disegni e Stampe degli Uffizi, Florence [cat. B32]. The portraits themselves, both dated 1635, are in private hands.



Fig. B33a. Jacob Jordaens, *Portrait of Catharina Behagel, Wife of Rogier Le Witer*, canvas, 145 x 110 cm. Private collection.

B34 The Coronation of the Virgin

Circa 1635

Laid down. Sheet slightly damaged on the right. Black chalk, watercolour, bodycolour and in some places a little oil paint, squared with black chalk; 465 x 385 mm. Below on the right, mark of the Louvre, Paris (L. Suppl. 1886a).

Paris, Musée du Louvre, Département des Arts graphiques.
Inv. no. RF 38364

PROVENANCE Basile de Beccarie de Pavie, marquis de Fourquevaux (Toulouse, 1726-1808); Gabrielle Labarthe de Thermes; Adolphe Labarthe de Thermes (1789-1869); Isabelle de Castelbajac (1832-1894); by inheritance to Henriette née de Castelbajac (1867-1949); sale, Paris (Drouot), 28 January 1980, lot 29, purchased there by the Louvre, with the support of *Les amis du Louvre* and Ennemond Bizot.

EXHIBITION *Acquisitions du Cabinet des Dessins 1973-1983*, Musée du Louvre, Paris, 1984, no. 141.

LITERATURE M. Sérullaz, 'Jordaens: le couronnement de la Vierge', *La Revue du Louvre et des Musées de France*, xxx, 1980, pp. 252-253, fig. 1; d'Hulst 1974, Suppl. 1, p. 364, no. A116a, pl. 20; E. Starcky, *Musée du Louvre, Cabinet des dessins. Inventaire général des dessins des Ecoles du Nord. Supplément aux inventaires publiés par Frits Lugt et Louis Demonts*, Paris, 1988, p. 127, no. 171, ill.

1. D. Freedberg, *The Life of Christ after the Passion (Corpus Rubenianum Ludwig Burchard, vii)*, London-Oxford, 1984, pp. 198-200, nr. 48,afb. 132.

The Virgin is crowned by God the Father and Christ, while the Holy Ghost, in the form of a dove, hovers above her. Dressed in flowing white and bluish-white, the Virgin ascends toward the brilliance radiating from the dove. God the Father, the tiara on his head, wears a golden mantle and holds an orb on his lap. The lower half of Christ's body is swathed in red, the upper half naked. The scene takes place in the clouds and is en-

livened by cherubs, five of them supporting the skirts of the Virgin.

A work for which this design sketch of about 1635 was intended is not known. It is based on Rubens's painting of the same subject of about 1631-34 that belonged to the Staatliche Museen, Berlin, but was destroyed by fire in 1945 (fig. B34a).¹



Fig. B34a. Peter Paul Rubens, *The Coronation of the Virgin*, canvas, 264 x 182 cm. Formerly Staatliche Museen, Berlin; destroyed by fire in 1945.

B35 Dog

Circa 1635

Grey paper. Trimmed on the left and right. Stained. Black chalk, heightened with white; red chalk in the separately drawn hand and dog's head; 287 x 373 mm. Below on the right, inscribed in black chalk by another hand, *P.P.R.* — *Verso*: in the centre, in pencil, *B*, and below on the right, likewise in pencil, *F Sny[ders]*.

Antwerp, Stedelijk Prentenkabinet. Inv. no. 157

PROVENANCE Sale, Amsterdam (De Vries), 9–11 March 1920, lot 492, as *F. Snyders*; purchased by M. Sabbe, acting on behalf of the Bestendig Dotatiefonds, for the Museum Plantin-Moretus and the Stedelijk Prentenkabinet.

EXHIBITIONS Antwerp 1927, no. 135, as *Frans Snyders*; Antwerp 1936, no. 60; Antwerp–Rotterdam 1966–67, no. 91; Antwerp 1971, no. 26; Paris 1974, no. 54; Antwerp 1978B, no. 27; Düsseldorf–Cologne 1979, no. 30; United States 1979–81, no. 8; Florence–Milan 1986–87, no. 17; Genoa 1987, no. 17; Antwerp 1988, no. 29.

LITERATURE Delen 1938, p. 88, no. 30; Delen 1943B, p. 15, fig. 15; d'Hulst 1956A, pp. 248, 373 (no. 127), fig. 164; d'Hulst 1966–67, p. 104, no. 91; d'Hulst 1974, p. 214, no. A120, fig. 131; Van Berge and Van Hasselt 1974, pp. 75–76, no. 54, pl. 111; d'Hulst 1978A, p. 78, no. 27, ill.; Balis and Huvenne 1978, p. 156, ill.; d'Hulst 1979, p. 81, no. 30, ill.; Wortman 1979, p. 40, no. 8, ill.; d'Hulst 1982, p. 312, fig. 134; Depauw 1988, p. 155, no. 29, ill.

Study from life of a greyhound in profile to the right, its head tilted upward. On the right, two separately drawn studies of another dog's head, facing left, and a hand. The sheet can be dated about 1635.

Jordaens frequently depicted dogs. Examples of them can be found in the painting *Hunter Seated amid a Pack of Hounds*, signed and dated 1635, in the Musée des Beaux-Arts, Lille [cat. A49] (fig. B35a), and in the drawing that illustrates the proverb *He who Loves Danger Shall Perish by It* (*The Pitcher Goes Once Too Often to the Well*), dated 1638, in the Stedelijk Prentenkabinet, Antwerp [cat. B38]. Dogs figure in his later oeuvre as well.



Fig. B35a. Jacob Jordaens, *Hunter Seated amid a Pack of Hounds*, canvas, 79 x 120 cm. Musée des Beaux-Arts, Lille.

B36 Bagpiper

Verso: Figure Filling a Bumper

Circa 1635–38

Laid down. Black and red chalk, with a few touches of white heightening in the right hand; 216 x 152 mm. – Verso: mark of the collector F.W. Koenigs (L. Suppl. 1023a) and chalk inscriptions by another hand, 98, 965 and *Jordae*.

Rotterdam, Museum Boymans-van Beuningen. Inv. no. V21

PROVENANCE Franz Koenigs (Cologne and Haarlem, 1881–1941), who acquired the sheet in 1923; presented by D.G. van Beuningen to the Stichting Museum Boymans in 1940.

EXHIBITIONS Prague 1966, no. 64; Antwerp–Rotterdam 1966–67, no. 58; Ottawa 1968–69, no. 196; Paris 1974, no. 56; Antwerp 1978B, no. 29; Rotterdam 1992, no. 51.

LITERATURE Van Puyvelde 1953, p. 206; d'Hulst 1953–54, pp. 54–55, fig. 20; d'Hulst 1956A, pp. 190, 196, 244, 349–350 (no. 74), fig. 122; d'Hulst 1966–67, p. 82, no. 58; Jaffé 1968–69, p. 188, no. 196, ill.; De Mirimonde 1969, p. 222, fig. 18; d'Hulst 1974, pp. 219–220, no. A127, figs. 139, 140; Meij and Giltay 1974, pp. 77–78, no. 56, pl. 112; d'Hulst 1978A, pp. 79–80, no. 29, ill.; d'Hulst 1982, p. 312, fig. 136;

Tijs 1984, p. 325, fig. 327; A.W.F.M. Meij, in Luijten and Meij 1990, p. 143, no. 51, ill.

1. Inv. no. 806. Canvas, 239 x 322 cm. Signed and dated *J JOR FE. 1646*. The central part of this work dates from the 1630s, and may originally have represented *The King Drinks*. Buschmann 1905A, pp. 106–107, fig. xxxii; Rooses 1908, pp. 81, 140; Van Puyvelde 1953, pp. 42, 137–138, 140, 143; R. an der Heiden, in Catalogue Munich 1983, pp. 266–267, no. 806, afb.; Renger 1989.
2. Inv. no. G.K.I. 3849. Canvas, 121 x 187 cm. Jaffé 1968–69, p. 109, no. 66, ill.; d'Hulst, 1982, p. 179.
3. Dated 1658, the canvas was lost in the fire that destroyed the Flakturm Friedrichshain in 1945. Inv. no. 879. Canvas, 163 x 235 cm. *Staatliche Museen zu Berlin, Beschreibendes Verzeichnis der Gemälde im Kaiser-Friedrich-Museum*, Berlin, 1931, p. 230, no. 879; Norris 1952, p. 343, no. 879, as *Merry Company*; Bernhard and Martin 1965, p. 17, as *Lustige Gesellschaft*.
4. Canvas, 168 x 241 cm. Dukes of Devonshire, Chatsworth; de Meeus, Brussels; sale, London (Sotheby's), 3 April 1981, lot 30. Buschmann 1905A, p. 108, fig. xxxiii; Rooses 1908, p. 148, ill. p. 150; [Exh. cat.] Brussels 1928, p. 49, under no. 90; Van Puyvelde 1953,

pp. 138–139; d'Hulst 1974, pp. 219 (under no. A127), 254 (under no. A163), 255 (under no. A164); d'Hulst 1982, p. 181.

5. Inv. no. 3395. Canvas, 261,5 x 283 cm. Buschmann 1905A, p. 108; Rooses 1908, p. 263; Van Puyvelde 1953, p. 207; d'Hulst 1956A, pp. 216, 247, 373 (under no. 126), 414 (under no. 232); d'Hulst 1982, p. 181; Catalogue Brussels 1984, p. 158, no. 3395, ill. Now in storage in the Musée des Beaux-Arts, Tournai.
6. Canvas, 210 x 266 cm. Rooses 1908, p. 264 (as in *Schloss Schwedt an der Oder*, before it was acquired by the Bomann-Museum in 1940); D.-J. Leister, [Exh. cat.] *Der König trinkt! Das Celler Bohnenfest von Jacob Jordaens und seine Verwandten*, Bomann-Museum, Celle, 1955, pp. 4–11, no. 1.
7. Jan Lucas van der Dussen sale, Amsterdam, 31 October 1774, lot 607, as *A study for the bagpiper in the work 'The King Drinks'; drawn with red and black chalk [...] a sheet of heavy double paper of elephant size, tinted grey*.
8. Anonymous sale, Amsterdam, 10 March 1777, lot 283.
9. S. Fokke sale, Amsterdam, 6 December 1784, lot 745, as *A blowing ditto [man's head], being a study for the composition 'The King Drinks', drawn with black and red chalk by the same [J. Jordaens]*.
10. d'Hulst 1974, pp. 220–221, no. A128, fig. 141.
11. d'Hulst 1974, p. 221, no. A129, fig. 142.
12. See note 1.

A young man, seen half length, facing slightly to the right with his eyes shut, blows vigorously into the mouthpiece of his bagpipes.

The figure studied here from life often occurs in Jordaens's depictions of social life. He used it, for instance, for the bagpiper in several paintings of *As the Old Sang, So the Young Pipe*. Three of these survive: the first, dated 1638, in the Koninklijk Museum voor Schone Kunsten, Antwerp [cat. A55] (fig. B36a), the second in the Alte Pinakothek, Munich,¹ and the third in Jagdschloss Grunewald, Berlin.² A fourth, now lost, formerly belonged to the Staatliche Museen, Berlin.³

The same bagpiper also figures in three pictures of *The King Drinks*; they are currently found in an American private collection,⁴ in the Koninklijke Musea voor Schone Kunsten, Brussels,⁵ and in the Bomann-Museum, Celle.⁶ The last two are indubitably studio products.

This drawing is not the only one by Jordaens that shows a bagpiper. Similar sheets are mentioned in the catalogues of three sales at Amsterdam in the eighteenth century: the Jan Lucas van der Dussen sale (1774)⁷; an anonymous sale (1777)⁸; the Fokke sale (1784).⁹ The collections of Mrs I.Q. van Regteren Altena at Amsterdam¹⁰ and the Fondation Custodia at Paris¹¹ also contain sketches of a figure playing the instrument. In a private collection at Genk, Belgium there is even a painting in which Jordaens portrayed himself as a bagpiper [cat. A63].

The verso of the present sheet bears a fragment in chalk of a figure filling a bumper, seen from the front. It is a study for a young woman in the aforementioned canvas *As the Old Sang, So the Young Twitter*, dated 1646, at Munich. The woman is situated in the centre of the composition, which is the original part of the canvas.¹²



Fig. B36a. Jacob Jordaens, *As the Old Sang, So the Young Pipe*, canvas, 128 x 192 cm. Koninklijk Museum voor Schone Kunsten, Antwerp.



cat. B36 verso

B37 Two Standing Oxen, Facing Left

Circa 1635-40

Laid down. Watercolour and bodycolour; 349 x 425 mm.
Below on the left, the mark of the Louvre (L. 1886).

Paris, Musée du Louvre, Département des Arts graphiques.
Inv. no. 20.025

EXHIBITION Paris 1978, no. 154.

LITERATURE Rooses 1903, p. 160; Buschmann 1905A, p. 135; Rooses 1908, p. 268, ill. p. 4; Lugt 1949, p. 76, no. 743, fig. LXXXV; d'Hulst 1956A, p. 436, no. 305; d'Hulst 1974, pp. 215-216, no. A121, fig. 132; Sérullaz 1978, p. 141, no. 154.

Study from life of two oxen facing left. One of them, on a lower level, is further removed from the viewer and can only be seen in part.

None of Jordaens's fellow painters in seventeenth-century Antwerp showed as much interest in livestock. He sketched countless studies of bulls, cows and oxen, and then used them whenever the need arose. Though most are drawn, some are painted, such as *Five Studies of Cows*, dated 1635, in the Musée des Beaux-Arts, Lille [cat. A28].

The present study, and another of a *Standing Ox, Facing Left* in the Van Eeghen Collection, Amsterdam,¹ can be dated about 1635-40, in other words after the Lille oil sketch. Figures based on it are found, for

instance, in the *Flight into Egypt* (dated 1641) in a private collection [cat. A65], in *The Rape of Europa* (dated 1643) at Lille [cat. A67], in *Mercury and Argus* (c. 1640-50) in a private collection [cat. A77], and in *Hercules Subduing Achelous* (*Allegory of Fruitfulness*) (dated 1649 in the Statens Museum for Kunst, Copenhagen (fig. B37a)).²

1. d'Hulst 1974, p. 216, no. A122, fig. 133.

2. Inv. no. 351. Canvas, 240 x 311 cm. Rooses 1908, p. 145, ill. p. 147; Erasmus 1908, pp. 708-709, ill.; *Royal Museum of Fine Arts. Catalogue of Old Foreign Paintings*, Copenhagen, 1951, pp. 146-149, no. 351, ill.; d'Hulst 1956A, pp. 218-219; d'Hulst 1974, pp. 318-319 (under no. A242), 319-320 (under no. A243), 320-321 (under A244), 321-322 (under no. A245); d'Hulst 1982, p. 216.



Fig. B37a. Jacob Jordaens, *Hercules Subduing Achelous* (*Allegory of Fruitfulness*), canvas, 240 x 311 cm. Statens Museum for Kunst, Copenhagen.

B38 He who Loves Danger Shall Perish by It (The Pitcher Goes Once Too Often to the Well) (Proverbs)

1638 (central fragment), later enlarged

Original sheet pasted onto a larger sheet, on which the drawing has been extended on all four sides. Pen and brown ink, watercolour and white bodycolour, over preliminary work in black and red chalk; 270 x 313 mm. Inscribed in pen at the bottom of the central fragment *De Krucx gaet soo lange te waeter / Tot datsy breeckt 1638*.

Antwerp, Stedelijk Prentenkabinet. Inv. no. 160

PROVENANCE Paignon-Dijonval (Paris, 1708-92); Ch. G. vicomte Morel de Vindé (Paris, 1759-1842), grandson of the previous owner, who in 1816 sold the sheet to the dealer S. Woodburn (London, 1786-1853), who in turn sold it to Sir Thomas Lawrence (London, 1769-1830); presented by Charles-Léon Cardon, Brussels, to the Stedelijk Prentenkabinet.

EXHIBITIONS Antwerp 1905, no. 120; Antwerp 1927, no. 53; Brussels 1928, no. 111; Antwerp 1929, no. 1; Antwerp 1936, no. 59; Antwerp-Rotterdam 1966-67, no. 76; Antwerp 1971, no. 32; Paris 1974, no. 52; *Antwerp Drawings and Prints. 16th-17th centuries*, Travelling exhibition organised by the Smithsonian Institution and the City of Antwerp, United States, 1976-78, no. 22; Antwerp 1978b, no. 46; Düsseldorf-Cologne 1979, no. 27; United States 1979-81, no. 9; Antwerp 1991b, no. 64.

LITERATURE Bénard 1810, no. 1428; Album 1905, fig. 120; Rooses 1908, pp. 83-84, 183, 263, ill. p. 93; Held 1933, p. 221, note 1; Delen 1935, p. 7, ill. on cover;

Delen 1938, no. 317, fig. 11; K. Boström, 'En Jordaens i Mora', *Konsthistorik Tidskrift*, xvi, 1947, pp. 134-135; d'Hulst 1953-54, p. 81; Van Puyvelde 1953, pp. 161, 204; d'Hulst 1956a, pp. 183, 232, 238, 244, 248, 363-364 (no. 103), 370 (under no. 118), 373 (under no. 127), fig. 152; d'Hulst 1956b, pp. 250-251, 253; P. J. Vinken, 'Some Observations on the Symbolism of The Broken Pot in Art and Literature', *American Imago. A Psychoanalytic Journal for the Arts and Sciences*, xv, 1958, p. 156; d'Hulst 1966-67, p. 95, no. 76; Held 1967, pp. 109-110, fig. 8; G. Zick, 'Der Zerbrochene Krug as Bildmotiv des 18. Jahrhunderts', *Wallraf-Richartz-Jahrbuch*, xxxi, 1969, pp. 155-159, fig. 106; d'Hulst 1974, pp. 277-279, no. A190, fig. 205; Van Berge and Van Hasselt 1974, pp. 73-75, no. 52, pl. 108; L. Voet and J. Wortman, [Exh. cat.] *Antwerp Drawings and Prints. 16th-17th centuries* (Travelling exhibition organised by the Smithsonian Institution and the City of Antwerp, United States, 1976-78), Antwerp, 1976, pp. 29-30, no. 22, ill.; d'Hulst 1978a, pp. 99-102, no. 46, ill.; Balis and Huvenne 1978, p. 135; d'Hulst 1979, pp. 75, 77, no. 27, ill.; Wortman 1979, pp. 40-41, no. 9, ill.; Nelson 1979, pp. 6, 84-86, 289, 294-295 (no. 28a), pl. 64; d'Hulst 1982, p. 301, fig. 173; Nelson 1986, pp. 222-224, pl. 34a; H. H. Brummer, 'The Broken Pitcher', *Konsthistorik Tidskrift*, lv, 1987 [verso Häfte 3]; Moir 1991, p. 304, no. 64, ill.

1. Cats 1632, I, p. 120. The proverb is quoted there as 'De Kanne gaet soo lange te water, totse eens breeckt'.

2. The same interpretation is also found in d'Hulst 1966-67, p. 95, under no. 76.
3. Held 1967, pp. 109-110.
4. Inv. no. Z1502. Canvas, 73 x 85 cm. H. A. Steengracht Collection, The Hague; sale, Paris (Georges Petit), 9 June 1913, lot 36. K. Boström, op. cit., pp. 132-135, ill.; G. Zick, op. cit., pp. 156-158, fig. 107; Nelson 1979, pp. 7, 93 (note 7), 295-296 (no. 28c), pl. 66; H. H. Brummer, op. cit., [verso Häfte 3], ill. Other paintings of the same theme were recorded at the Jacobus Viet sale, Amsterdam, 12 October 1774 and following days, lot 114 (26 x 30.5 duim, purchased by Wubbels), and at the Guttonbrun sale, Amsterdam, 30 April 1821, lot 66 (canvas, 7 voet 2 duim x 8 voet 4 duim).
5. Van den Branden 1883, pp. 826-827; Rooses 1908, p. 181; Denucé 1936, p. 65, no. 27; Nelson 1979, pp. 17, 83, 464, App. no. III [see also 'Chronology', 22 September 1644]. For more on these sets, see: Rooses 1908, pp. 134-136; Nelson 1979, pp. 83-95, 273; d'Hulst 1982, pp. 300-301.
6. d'Hulst 1974, pp. 473-474, no. A416, fig. 439; d'Hulst 1982, pp. 232, 301, fig. 172.
7. Nelson 1979, pp. 83, 273, no. A.
8. Nelson 1979, pp. 83, 273-274, no. B.
9. Woven by Jan Cordijs. Blažková 1959, p. 79, fig. 9; Nelson 1979, pp. 289, 293 (no. 28[1A]).
10. Nelson 1979, pp. 288, 293-294 (no. 28[2B]), pl. 63; d'Hulst 1982, fig. 174.
11. E. de Jongh, 'Erotica in vogelperspectief', *Simiolus*, III, 1968-69, pp. 41, 45.
12. C. W. de Groot, *Jan Steen, beeld en woord*, Utrecht-Nijmegen, 1952, p. 100.

The central fragment of this drawing shows a half-length figure of a girl standing beside a well in a somewhat discomfited attitude. She holds a broken pitcher in one hand and pulls awkwardly at her apron with the other. An old woman stands behind the well, speaking to her with violent gestures. Directly opposite the girl, on the other side of the well, a man grins at the damsel maliciously, his head resting on his hand. When the drawing was enlarged, the two figures in the foreground — the man and the girl — together with a dog seen from behind, were extended and are now seen full length. Furthermore, the central scene was remodelled in such a way that it seems to be a tapestry surrounded by an architectural border. The tapestry appears to be suspended from an architrave bisected by a cartouche. Of the two herms supporting the architrave, the one on the left — in the form of a woman — holds a pitcher. Below in the foreground an owl is perched on two other, overturned pitchers.

The drawing illustrates the proverb 'The pitcher goes once too often to the well', published among other places in Jacob Cats's *Spiegel van den Ouden ende Nieuwen Tijd*.¹ Both Jordaens and Cats interpret the proverb in a literal and an erotic sense; through her own carelessness, the young woman became pregnant. In Vinken's view, the two older figures are her parents, who chide her for her conduct.² Held sees the man as her lover, whose repeated visits finally broke the maiden's fragile 'pitcher', and the old woman as a matchmaker trying to console her embarrassed 'protégée'.³ Zick argues that the man and woman simply represent the older generation, whose advice — based on experience — the girl foolishly ignored; hence the perverse delight they take in her misfortune. As evidence, Zick adduces a picture of the same subject in the Zornmuseet at Mora, Sweden, which, though signed *J. Jor fe. 1640*, is only a studio product (fig. B38a).⁴ To the group of three figures at the centre of the

present sketch, it adds a man, a woman and two dogs. This second man — another member of the older generation — likewise ridicules the hapless girl.

The central fragment of the exhibited sheet dates from 1638, as the inscription indicates. A study of a young woman, in the Stedelijk Prentenkabinet at Antwerp [cat. B39], can be linked to it. The sheet was subsequently enlarged to serve as a sketch for one of eight tapestries in a cycle of eight *Proverbs*. Jordaens agreed to deliver all eight cartoons to the Brussels weavers Frans van Cothem, Jan Cordijs and Boudewijn van Beveren on 22 September 1644.⁵ Besides *He who Loves Danger Shall Perish by It (The Pitcher Goes Once Too Often to the Well)*, this series also included: *As the Old Sang, So the Young Pipe*; *The Master's Eye Makes the Horse Grow Fat*, for which the cartoon is in the Louvre, Paris⁶; *They Are Good Candles which Light the Way*; *Usury Is a Great Evil, a Plague in the Town*, for which the cartoon is likewise in the Louvre [cat. A69]; *The Master Pulls the Cow out of the Ditch by its Tail*; *Nature is Content with Little*; *Ill Gained — Ill Spent*.

Tapestries with the same subject were purchased in 1647 by Archduke Leopold William, governor of the Spanish Netherlands, and later bequeathed by him to Prince Jan-Adolf Schwarzenberg. From an inventory compiled in 1663, two years after his death, it appears that Leopold William owned two sets of *Proverbs*, one of which was worked with gold thread. The one without gold thread is now at Hluboká, Bohemia, in one of the former Schwarzenberg palaces.⁷ Another set of *Proverbs*, with opulent borders and ten more panels than the other sets, now hangs in the Museo Diocesano at Tarragona, Spain.⁸

The surviving tapestries with *He who Loves Danger Shall Perish by It (The Pitcher Goes Once Too Often to the Well)* — both the one at Hluboká⁹

and the one at Tarragona (fig. b38b)¹⁰ — contain elements (namely the dogs) more closely akin to the painting at Mora than the present sketch. They show a broken pitcher in the foreground, the mouth pointing forward and an owl perched in it. That these are erotic symbols seems obvi-

ous; the dogs, seen here in the presence of a pregnant woman, can be regarded in the same light.¹¹ On closer inspection it appears that the broken pitcher is lying on a pair of bellows; often used during Mardi Gras, the bellows were a symbol of licentiousness.¹²



Fig. b38a. Workshop of Jacob Jordaens, *He who Loves Danger Shall Perish by It (The Pitcher Goes Once Too Often to the Well)*, 73 x 85 cm. Zornmuseet, Mora, Sweden.

Fig. b38b. After Jacob Jordaens, *He who Loves Danger Shall Perish by It (The Pitcher Goes Once Too Often to the Well)*, tapestry. Museo Diocesano, Tarragona, Spain.

B39 Young Woman, and the Head of a Child

Circa 1638

Black and red chalk, with touches of white heightening;
392 x 159 mm. — *Verso*: below on the left, mark of the
Hermitage, St Petersburg (L. Suppl., no. 2681a).

Antwerp, Stedelijk Prentenkabinet. Inv. no. 162

PROVENANCE Vorobiev (early 20th c.); from 1924 in the
Hermitage, St Petersburg; Public Collections of the Soviet
Union, sale, Leipzig (Boerner), 29 April 1931, lot 132;
purchased by the City of Antwerp, the Bestendig Dotatie-
fonds and Artibus Patriae for the Museum Plantin-More-
tus and the Stedelijk Prentenkabinet.

EXHIBITIONS Antwerp 1936, no. 51; Antwerp-Rotterdam
1966-67, no. 85; Antwerp 1971, no. 27; Paris 1974, no. 53;
Antwerp 1978b, no. 31; Düsseldorf-Cologne 1979, no. 28;
United States 1979-81, no. 7; Florence-Milan 1986-87,
no. 18; Genoa 1987, no. 18; Antwerp 1988, no. 28.

LITERATURE Delen 1935, p. 7; Delen 1938, p. 88, no. 318,
fig. LIII; Delen 1943b, pp. 9, 15, fig. 14; Delen 1950, no. 47,
ill.; Van Puyvelde 1953, p. 210; d'Hulst 1956a, pp. 244,
279, 370 (no. 118), fig. 158; d'Hulst 1966-67, pp. 100-101,
no. 85; d'Hulst 1974, pp. 222-223, no. A131, fig. 144; Van
Berge and Van Hasselt 1974, p. 75, no. 53, pl. 113; d'Hulst
1978a, pp. 81-82, no. 31, ill.; Nelson 1979, pp. 6, 295,
no. 28b; d'Hulst 1979, p. 79, no. 28, ill.; Wortman 1979,
p. 39, no. 7, ill.; Nelson 1986, p. 224, pl. 34b; Depauw
1988, p. 153, no. 28, ill.

A young woman facing left is seen half length from below. This life study
is related to the figure of the young woman with the pitcher in the cen-
tral fragment (dated 1638) of the drawing *He who Loves Danger Shall Perish*
by It (The Pitcher Goes Once Too Often to the Well) [cat. B38], and was
probably executed in connexion with it. At the bottom of the sheet is a
separate study of the head of a child with long hair, in half-profile to the
right.



B40 Nude Old Man, Seen from the Front

Circa 1639

Watermark: L [?] D. Black and red chalk, heightened with white; 304 x 197 mm. Below on the left, mark of the collector A.C.H. His de la Salle (L. 1333); below on the right, mark of the collector Benjamin West (L. 419).

Paris, Musée du Louvre, Département des Arts graphiques.
Inv.no. R.F. 00.674

PROVENANCE Benjamin West (London, 1738–1820), A.Ch.H. His de la Salle (Paris, 1795–1878), presented by him to the museum in February 1878.

EXHIBITIONS Antwerp–Rotterdam 1966–67, no. 89; *Le corps et son image. Anatomies, Académies... Dessins dans les collections du musée du Louvre*, Musée du Louvre, Paris, 1977; Antwerp 1978B, no. 40.

LITERATURE Vicomte Both de Tauzia, *Notice des dessins de la collection His de la Salle exposés au Louvre*, Paris, 1881, no. 192; H. de Chennevières, *Les dessins du Louvre. École flamande, hollandaise et allemande*, Paris, s.d., fig. 1; Rooses 1908, p. 260, as *A satyr*; Lugt 1949, p. 74, no. 732, fig. LXXX; Van Puyvelde 1953, p. 200; d'Hulst 1956A, pp. 247, 371 (no. 122), fig. 161; d'Hulst 1966–67, p. 103, no. 89; d'Hulst 1974, p. 244, no. A151, fig. 163; [Exh. cat.] *Le corps et son image. Anatomies, Académies... Dessins dans les collections du Musée du Louvre*, Musée du Louvre, Paris, 1977; d'Hulst 1978A, pp. 93–94, no. 40, ill.

1. O. Granberg, *Katalog öfver Uställningen af Äldre Mästares Taflor ur Svenska Privatsamlingar*, Stockholm, 1893, p. 16, no. 46, ill.
2. d'Hulst 1974, pp. 240–241, no. A147, fig. 160.
3. Canvas, 128 x 114 cm. [Exh. cat.] Antwerp 1905, p. 52, no. 44; Album 1905, fig. 44; Rooses 1908, pp. 177–178,

ill. p. 233; d'Hulst 1974, p. 240, under no. A147.

4. There are other variants in the museums at Montauban ([Exh. cat.] Paris 1977–78, p. 285), Warsaw (Catalogue Warsaw 1969–70, I, p. 187, no. 54, ill.), in Schloss Pommersfelden in Bavaria (T. von Frimmel, *Verzeichnis der Gemälde in Gräfllich Schönborn-Wiesentheid'schem Besitze*, Pommersfelden, 1894, pp. 101–102, no. 277) and in Mount Stuart on the Isle of Bute (Jaffé 1968–69, p. 246, under no. 305). The last two mentioned are undoubtedly studio products.
5. See under cat. B19, note 1.
6. *Nude Old Man Seated, Leaning on his Forearm, Facing Left*, Art Institute of Chicago (d'Hulst 1974, pp. 241–242, no. A148, fig. 161); *Recumbent Nude Old Man, Facing Right*, Prentenkabinet, University of Leiden (d'Hulst 1974, pp. 242–243, no. A149, fig. 162a) and *Nude Old Man Seated, Facing Right*, whereabouts unknown, previously in the collection of M. Delacre, Ghent (d'Hulst 1974, p. 243, no. A150, fig. 162b).

Study from life, c. 1639, of a nude, corpulent old man, seen more or less frontally in three-quarter length. He holds a cloth in front of him as if carrying something; the motif indicates the sheet is a study for a silenus.

First of all the sketch can be tied to *Silenus Accompanied by the Four Seasons*, formerly in the collection of Countess Malvina De la Gardie, Häl-sinborg, Sweden (fig. B40a)¹; that canvas shows the silenus from the front as well, carrying grapes in his loincloth. The study was also used for the composition drawing *Flora, Silenus and Zephyrus*, dated 1639, in the Kupferstichkabinett of the Staatliche Museen Preussischer Kulturbesitz, Ber-

lin (fig. B40b),² and for the paintings based on it. After one of those pictures — probably the one that belonged to the collection of Mrs Parmentier at Knokke in 1905³ — Schelte à Bolswert engraved a print [cat. B73].⁴ Finally, Jordaens utilised the study for the head of a satyr seen frontally in *The Infant Jupiter Fed by the Goat Amalthea*, now in the Staatliche Museen at Kassel.⁵

The corpulent old man depicted here also posed for various other drawings. Jordaens probably executed all of them during the same session.⁶



Fig. B40a. Jacob Jordaens, *Silenus Accompanied by the Four Seasons*, canvas, 121 x 115 cm. Whereabouts unknown (formerly Countess Malvina De la Gardie, Häl-sinborg).

Fig. B40b. Jacob Jordaens, *Flora, Silenus and Zephyrus*, drawing, 194 x 124 mm. Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett, Berlin.



B41 Psyche Consoled by Pan

Circa 1640

Original sheet enlarged on all four sides. Laid down. Black and red chalk, watercolour and bodycolour; 282 x 367 mm. Below on the left, inscribed in pen by another hand, *J. Jordaens*. — On the mount, modern annotations: below on the left, in pen and brown ink, *No 4207*; below it, in graphite, *N42*; at the bottom, in pen with brown ink over a preliminary sketch in graphite, *26*. — *Verso*: on the mount, marks of the Hermitage, Leningrad (L. Suppl. 2681a), and of the collector A.N. Alferoff (L. 1727).

Antwerp, Stedelijk Prentenkabinet. Inv. no. 163

PROVENANCE Count Brühl (Dresden, 18th c.); in 1769 acquired by Catherine II; A.N. Alferoff (Bonn, 1811–1872), bequeathed by him to the University of Kharkov, thence to the Museum of Fine Arts, Kharkov; Public Collections of the Soviet Union, sale, Leipzig (Boerner), 29 April 1931, lot 136, purchased there by the Bestendig Dotatiefonds, Artibus Patriae and the City of Antwerp for the Museum Plantin-Moretus and the Stedelijk Prentenkabinet.

EXHIBITIONS Antwerp 1978B, no. 56; Düsseldorf-Cologne 1979, no. 24; United States 1979–81, no. 10; Antwerp 1991A, no. 18.

LITERATURE Delen 1938, no. 319, fig. 1X; Delen 1943B,

pp. 11, 16, fig. 21; d'Hulst 1956A, p. 441, no. 322; d'Hulst 1974, pp. 323–324, no. A248, fig. 263; d'Hulst 1978A, p. 110, no. 56, ill.; Held 1978, pp. 722–723, fig. 4; d'Hulst 1979, pp. 68–69, no. 24, ill.; Wortman 1979, p. 42, no. 10, ill.; C. Depauw, in [Exh. cat.] Antwerp 1991A, pp. 134–135, no. 18, ill.

1. Apuleius, *The Golden Ass*, translated by W. Adlington, revised by S. Gaselee, Cambridge, Mass. 1971, pp. 235–237, quoted in Held 1978, p. 723, note 4.
2. See 'Chronology', 21 November 1639 ff.
3. d'Hulst 1974, pp. 323–324, no. A248, fig. 263.
4. Canvas, 140 x 180 cm.

The subject of this drawing was identified by Held. It illustrates a scene from the story of Cupid and Psyche, as described by Apuleius in his *The Golden Ass* (v, 25).¹ After Cupid — awakened by a drop of hot oil from Psyche's lamp — had rebuked his consort and fled the conjugal bed, the disconsolate Psyche threw herself into a river. Saddened by her plight, the river tossed her onto its bank. Meanwhile Pan was sitting near his goats at the water's edge, embracing the nymph Echo as he taught her 'to tune her songs and pipes', when he noticed the aggrieved Psyche. Realising that the cause of her anguish was love, the god comforted her tenderly, and urged her to worship Cupid rather than take her own life.

Jordaens followed Apuleius's text faithfully. He included not only Psyche, Pan and Echo in his composition, but also the river god who had saved Psyche's life, and the goats, to which he added a flock of sheep.

The identification of the drawing's subject is important especially in light of the fact that, in 1639 or 1640, Jordaens was working on a cycle illustrating *The Story of Cupid and Psyche*. Comprising no less than twen-

ty-two paintings, the cycle was destined for the bedchamber of the queen in Queen's House at Greenwich.² In February 1640, Jordaens submitted a *modello* for one of the scenes — *Psyche Consoled by Pan* — to Charles I. A picture with this subject was in fact the first in the series sent to England, on 31 May 1640.

The exhibited drawing was previously dated about 1645–50.³ Yet given its subject and the connexion between it and the *Story of Cupid and Psyche* cycle, it must be earlier, presumably about 1640.

In 1990 a heavily damaged painting was with the Allou-Borremans Gallery at Paris (fig. B41a).⁴ Though the river god is absent and the animals are represented somewhat differently, it obviously derives from the present sheet. The style of the work points unequivocally to Jordaens's workshop, but the clumsy restoration makes it impossible to determine the extent (if any) to which the master himself was involved in its execution.



Fig. B41a. Jacob Jordaens or his workshop, *Psyche Consoled by Pan*, canvas, 140 x 180 cm. Allou-Borremans Gallery, Paris (1990).



B42 Old Man with a Glass in his Hand (Adam van Noort)

Circa 1640

Red and black chalk, with touches of white heightening; 187 x 137 mm.

Cambridge, Fitzwilliam Museum. Inv. no. 2083

PROVENANCE Charles Ricketts and Charles H. Shannon; bequeathed by Charles H. Shannon in 1937.

EXHIBITIONS *Exhibition of Flemish and Belgian Art, 1300-1900*, Royal Academy of Arts, London, 1927, no. 609; *Seventeenth-Century Flemish Drawings and Oil Sketches*, Fitzwilliam Museum, Cambridge, 1958, no. 23; *Treasures of Cambridge*, Goldsmiths' Hall, London, 1959, no. 66; Ottawa 1968-69, no. 184; Cologne 1992, no. 130.7.

LITERATURE [Exh. cat.] *Exhibition of Flemish and Belgian*

Art, 1300-1900, Royal Academy of Arts, London, 1927, p. 176, no. 609; M. Conway, *Catalogue of the Loan Exhibition of Flemish and Belgian Art*, Burlington House, London, 1927, p. 213, no. 609, fig. CXXIV; Delen 1943B, pp. 7, 13, ill.; d'Hulst 1956A, pp. 196, 244, 351 (no. 77), fig. 126; Jaffé 1968-69, p. 179, no. 184, ill.; d'Hulst 1974, pp. 224-225, no. A134, fig. 147; d'Hulst 1982, p. 312, fig. 141; Robels 1992, pp. 533-534, no. 130.7, ill.

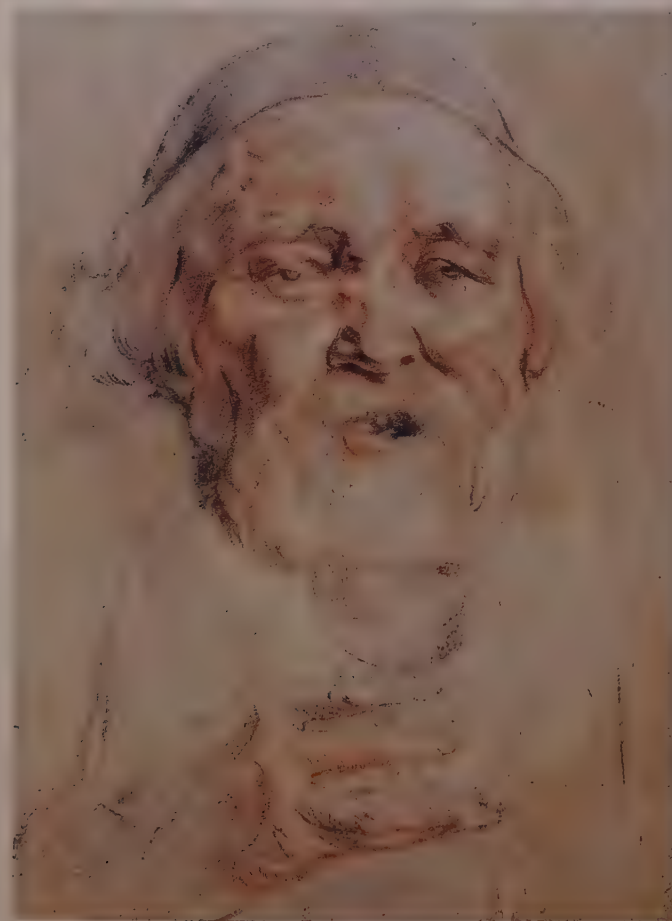
1. Inv. no. 1406. Canvas, 152 x 204 cm. Buschmann 1905A, p. 107; Rooses 1908, pp. 68-70; Demonts 1922, p. 8, no. 2014; Held 1940B, pp. 80-81, fig. 13; Van Puyvelde 1953, p. 136; d'Hulst 1956A, pp. 147, 192, 195, 350 (under no. 75), 351 (under no. 76); Jaffé 1968-69, p. 108, no. 64, ill.; d'Hulst 1974, pp. 222 (under no. A130), 225 (under no. A134), 251 (under no. A160); Catalogue Paris 1979, p. 77, no. 1406, ill.; d'Hulst 1982, pp. 179-180, 283, fig. 139.

2. Canvas, 74.5 x 55.5 cm. Norris 1952, p. 343, no. 1703, fig. 35; Bernhard and Martin 1965, p. 17, fig. 123; d'Hulst 1982, p. 283, fig. 244.

3. M. Mauquoy-Hendrickx, *L'Iconographie d'Antoine van Dyck. Catalogue raisonné (Académie royale de Belgique, Classe des Beaux-Arts, Mémoires, IX)*, Brussels, 1956, pp. 160-161, no. 8, fig. 8.1 (2nd ed.: Brussels, 1991, p. 107, no. 8, ill.). The preparatory drawing for this etching, likewise by the hand of Van Dyck, is in the Rijksprentenkabinet, Amsterdam. H. Vey, *Die Zeichnungen Anton van Dycks (Monographien des 'Nationaal Centrum voor de Plastische Kunsten van de XVIde en XVIIde eeuw', I)*, Brussels, 1962, pp. 311-312, no. 244, fig. 298; C. Brown, [Exh. cat.] *The Drawings of Anthony van Dyck*, The Pierpont Morgan Library, New York; The Kimbell Art Museum, Fort Worth, 1991, p. 202, no. 58, ill.

4. d'Hulst 1974, pp. 225-226, no. A135, fig. 148.

5. d'Hulst 1974, pp. 490-491, no. B16, fig. 462.



Bust of an old man with a calotte on his head, seen from the front. He brings a glass to his lips with his right hand.

Study from life for the figure of the king in *The King Drinks*, painted about 1640 and preserved in the Koninklijke Musea voor Schone Kunsten, Brussels [cat. A61] (fig. B42a). As a model Jordaens used his father-in-law, Adam van Noort, who also appears in the group portrait *Self-portrait with the Van Noort Family* of c. 1615-16 in the Staatliche Museen, Kassel [cat. A6].

Jordaens often incorporated Van Noort in his paintings during the period 1635-40. Besides the aforementioned *King Drinks* at Brussels, he also appears in a picture of the same subject in the Louvre, Paris,¹ and in an *As the Old Sang, So the Young Pipe* at Antwerp [cat. A55]. The artist painted a portrait of his father-in-law as well; formerly in the Staatliche Museen at Berlin, it was lost in the fire that destroyed the Flakturm at Friedrichshain in 1945.² Hendrik Snijers engraved the portrait [cat. B89]. Van Dyck included his own etching of Van Noort in the *Iconografie*.³

A similar drawing by Jordaens of an *Old Man with a Glass in his Hand* (Adam van Noort) is in the Institut Néerlandais (Frits Lugt Collection) at Paris.⁴ His *Head of an Old Man in Spectacles* (Adam van Noort) in the Kunstsammlungen der Veste Coburg portrays his wife's father at the end of his life.⁵



Fig. B42a. Jacob Jordaens, *The King Drinks*, canvas, 156 x 210 cm. Koninklijke Musea voor Schone Kunsten van België, Brussels.

B43 The Marriage-feast of Peleus and Thetis

Circa 1640

Sheet composed of two fragments, mounted on blue paper, each consisting of several strips of white paper, assembled by Jordaens. Black and red chalk, brown wash, heightened with white and yellow bodycolour; 295 x 498 mm (the width includes the space between the two fragments).

Orléans, *Musée des Beaux-Arts*. Inv. no. 1716

PROVENANCE Nourri sale, Paris, 24 February–14 March 1785, lot 882; presented to the museum in 1825 by M. Demadières-Miron, the curator at that time.

EXHIBITIONS Ottawa 1968–69, no. 192; Antwerp 1978B, no. 35.

LITERATURE E. Marcille, *Histoire et description du Musée d'Orléans*, Paris, 1877, p. 158, as *Repas des Dieux*; Jaffé 1968–69, pp. 184–186, no. 192, ill.; d'Hulst 1974, pp. 233–234, no. A141, fig. 154; Díaz Padrón 1975, pp. 159–160, under no. 1634; d'Hulst 1978A, pp. 87–88, no. 35, ill.; Nelson 1979, pp. 429–430, no. 62a, pl. 149; Held 1980, p. 290, under no. 208; d'Hulst 1982, p. 305.

1. On this cycle, see Haverkamp Begemann 1975.
2. Inv. no. 47.108. Panel, 27 x 42.5 cm. Alpers 1971, pp. 249–250, no. 48a, fig. 123; Held 1980, p. 290, no. 208, fig. 217.
3. Canvas, 181 x 288 cm. Vlieghe 1968, pp. 262–265, fig. 43; Alpers 1971, pp. 248–249, no. 48, fig. 162; Díaz Padrón 1975, pp. 159–160, no. 1634, pl. 112. On the decoration of the Torre de la Parada, designed by Rubens, see Alpers 1971, and under cat. A53.
4. M. Viale-Ferrero, 'Tapisseries Rubéniennes et Jordaensques à Turin', *Artes Textiles*, III, 1956, pp. 67–71, fig. 18; Haverkamp Begemann 1975, pp. 77, 79, fig. 85; Nelson 1979, pp. 15, 423–424 (under no. D), 427–429 (no. 62), pl. 148.
5. Denucé 1932, p. 114; Duverger 1971B, pp. 148–159; Haverkamp Begemann 1975, pp. 77–81; Nelson 1979, pp. 15–16, 26 (note 61), 423 (no. A), 483 (app. no. XVIII); Duverger, v, p. 104.
6. M. Crick-Kuntziger, 'La tenture d'Achille d'après Rubens et les tapisseries Jean et François Raes', *Bulletin des Musées royaux d'Art et d'Histoire*, 3^e série, VI, 1934, pp. 2–12, fig. 3; Stechow 1965, p. 70, fig. 2; Jaffé 1968–69, pp. 234–235, no. 279, ill.; Haverkamp Begemann 1975, pp. 77–79, fig. 86; Nelson 1979, p. 424 (under no. E), 432–433 (no. 1E), pl. 150.
7. M. Viale-Ferrero, op. cit., p. 67–71; Haverkamp Begemann 1975, p. 77; Nelson 1979, pp. 424–425 (under no. F), 433–434 (no. 2F).
8. M. Crick-Kuntziger, op. cit., pp. 70–71, fig. 12; Stechow 1965, p. 76, fig. 5; Haverkamp Begemann 1975, pp. 77–79, fig. 87; Nelson 1979, pp. 425 (under no. G), 437 (no. 64 [1G]), pl. 152; d'Hulst 1982, p. 305.
9. Inv. no. 64.35. Panel, 41 x 54 cm (subsequently enlarged to 58.4 x 90.8 cm), transferred to masonite. Stechow 1965, pp. 67, 79, fig. 1; W. Stechow, *European and American Paintings and Sculpture in the Allen Memorial Art Museum*, Oberlin College, Oberlin, Ohio, 1967, p. 90; Jaffé 1968–69, p. 114, no. 73, ill.; Jaffé 1969, p. 14, no. 73; d'Hulst 1982, p. 305.
10. Panel, 62.8 x 73.5 cm. Formerly Frederick D. Prince (19th c.); Mrs Morton D. Prince, Boston; sale, New York (Christie's), 18 January 1983, lot 4, ill. A poor copy (canvas, 77 x 110 cm) belonged to the collection of Gaston von Mallmann-Blaschkow, Bohemia, at the time ([Exh. cat.] Antwerp 1905, p. 49, no. 33; Album 1905, fig. 33; Rooses 1908, p. 259).
11. Denucé 1932, pp. 302–303. See also 'Chronology', 16 October 1679.
12. H. Vlieghe, 'De leerpraktijk van een jonge schilder: Het notitieboekje van Pieter van Lint in het Instituut Néerlandais te Paris', *Jaarboek Koninklijk Museum voor Schone Kunsten*, 1979, pp. 249–279 (esp. pp. 262, 264, figs. 32–37).
13. Vlieghe (op. cit., pp. 250, 253), who devoted a thorough study to the sketchbook, thinks it can be dated to before 1632–33, the guild year in which Van Lint became a master and left for Italy. If Vlieghe's dating is correct — which De Poorter ([Exh. cat.] Rotterdam 1990, p. 97) doubts, however — then tapestries woven after designs not delivered by Rubens were added to the *Achilles* set shortly after it was made. In that case the year 1633 would constitute a *terminus ante quem* for dating the exhibited drawing.

The wedding-feast of Peleus and Thetis, the parents of Achilles, is held on Mount Olympus. The immortal guests are seated at the table. The left half of the composition shows, from left to right, Bacchus, Diana, Mars, Minerva and (partly) Venus in front of the table, with Hercules and an unidentified goddess behind them. In the right half, from left to right, are seated Mercury, Peleus and Thetis, Juno and Jupiter. Eris, the goddess of discord, hovers in the air; annoyed at not having been invited, she has just tossed the golden apple inscribed 'For the fairest' into the midst of the guests to start a row. The incident triggered a series of events that ultimately led to the Trojan War.

First published by Jaffé, the sheet is a design for one of the tapestries added to the so-called *Achilles* cycle, for which Rubens originally designed eight different scenes.¹ Jordaens drew inspiration from a sketch in oils by Rubens in the Art Institute of Chicago²; indeed he transferred the same sketch to a large canvas intended for the Torre de la Parada, now in the Prado, Madrid.³

Only one weaving is known to derive from this drawing. Hung in the Palazzo Carignano at Turin (fig. B43a), it bears the marks of the City of Brussels and the signature of Gerard van der Streken,⁴ and forms part of the *Story of Achilles* cycle, based primarily on designs by Rubens.

In order to fill the considerable breath of the tapestry, Jordaens enlarged the left side of Rubens's composition with the figures of Bacchus and Diana, and the right side by elaborating the decoration of Jupiter's throne. To interrupt the bright expanse of the tablecloth, he placed an ornate flagon on the floor, and, on the table, other elements commonly found in still lifes. In the tapestry at Turin, which reproduces the design in reverse, Bacchus has been omitted, Hercules has been placed between Mars and Minerva, and the unidentified goddess next to Hercules has disappeared. Comparison with the weaving shows that in the

sketch as we now know it a central group between Minerva and Mercury is missing. The description of the drawing in the Nourri sale catalogue indicates that it was originally broader, and comprised eighteen figures instead of twelve.

According to the inventory compiled on 23 July 1643, the estate of Rubens's father-in-law, the tapestry dealer Daniel Fourment, included a ten-piece set of *Achilles*.⁵ As Rubens originally designed it, the cycle comprised only eight scenes, but it was not uncommon for the number of pieces in a particular set to be reduced or increased, depending upon the space for which it was intended. Of the ten pieces recorded in the Fourment inventory, seven were woven after designs by Rubens; to these were added three after designs by Jordaens, namely *The Wedding-feast of Peleus and Thetis*, *Thetis Leading the Young Achilles to the Oracle* — known in two versions, in the Museum of Fine Arts, Boston,⁶ and in the Palazzo Reale, Turin⁷ — and *The Young Achilles and Pan*, in the cathedral of Santiago de Compostela (fig. B43b).⁸

A modello for *The Oracle*, used in reduced form for *Thetis Leading the Young Achilles to the Oracle*, is in the Allen Memorial Art Museum, Oberlin College, Ohio⁹; a modello for *The Young Achilles and Pan* belongs to a private collection in the United States (fig. B43c).¹⁰

The Antwerp tapestry dealer Michiel Wauters (d. 1679) owned 'patronen' — that is, cartoons or modelli for tapestries — he had bought at the house where Jordaens died.¹¹ These included a 'Banquet of the Gods' and an 'Offering', which may have been *The Marriage-feast of Peleus and Thetis* and *Thetis Leading the Young Achilles to the Oracle*. If that is the case, then the composition of the 'Banquet of the Gods' listed in the Wauters inventory would have agreed with that of the present drawing.

A sketchbook of Pieter van Lint in the Fondation Custodia at Paris



contains six drawn copies after scenes from the *Achilles* cycle.¹² Besides five compositions by Rubens, it also includes a copy after the tapestry with *The Marriage-feast of Peleus and Thetis*.¹³

Fig. B43a. Gerard van der Strecken, after Jacob Jordaens, *The Marriage-feast of Peleus and Thetis*, tapestry, 425 x 880 cm. Palazzo Carignano, Turin.

Fig. B43b. Jan Raes, after Jacob Jordaens, *The Young Achilles and Pan*, tapestry. Cathedral, Santiago de Compostela.

Fig. B43c. Jacob Jordaens, *The Young Achilles and Pan*, panel, 62.8 x 73.5 cm. Private collection, United States.



B44 Achilles with Hector's Body before Troy

Circa 1640

On cardboard. Slightly damaged at the top, both left and right. Watercolour and bodycolour over preliminary work in black chalk. Faintly squared in black chalk; 360 x 425 mm. Below on the left, mark of the collector Sir Thomas Lawrence (L. 2445).

Brussels, Koninklijke Bibliotheek Albert I. Inv. no. F.15.663

PROVENANCE Sir Thomas Lawrence (London, 1769–1830); Samuel Woodburn, sale, London (Christie's), 6 June 1860, lot 1519; anonymous sale, London (Christie's), 16 March 1923, lot 27, as *Sir A. van Dyck, The Reward of Victory*, purchased by Nicolson for 28 gns; Michel van Gelder, Ukkel, Belgium; William van Gelder, sale, London (Christie's), 30 March 1971, lot 139, purchased there by the Koninklijke Bibliotheek.

EXHIBITIONS Brussels 1928, no. 47; Antwerp 1971, no. 31; Paris 1974, no. 57; Antwerp 1978B, no. 36.

LITERATURE d'Hulst 1974, pp. 235–236, no. A142a, fig. 155; Van Berge and Van Hasselt 1974, pp. 78–79, no. 57, pl. 115; d'Hulst 1978A, pp. 89–90, no. 36, ill.; Held 1978, p. 729, no. 142a; Nelson 1979, pp. 439–440, no. 65, pl. 154.

I. See under cat. B43.

Achilles, having defeated Hector, stands before the walls of Troy, wearing all the accoutrements of battle with one foot on his enemy's broken spear. At his feet the naked body of Hector lies beside his cuirass, helmet, shield and sword. Behind him a groom holds his grey by the reins. At the left, atop the walls of Troy, stand Polyxena and Andromache, Hector's sister and wife. Achilles gazes at the hovering Cupid, who shoots an arrow at him; as Held has noted, the motif alludes to Achilles's love for Polyxena (Homer, *Iliad*, xxii, 250–394).

This *modello* presumably dates from about 1640. Though its original purpose is not clear, it could possibly be related to a tapestry cycle illus-

trating the life of Achilles. We do know that that cycle originally numbered eight pieces after cartoons by Rubens and that several more were added to it. For instance, at the time of his death in 1643, the tapestry dealer Daniel Fourment owned a *Story of Achilles*. Seven of the panels were woven after designs by his son-in-law Rubens, while the other three — *The Marriage-feast of Peleus and Thetis*, *Thetis Leading the Young Achilles to the Oracle* and *The Young Achilles and Pan* — were designed by Jordaens.¹ The exhibited *modello* may have also been preparatory to a tapestry in the same series.



B45 Self-portrait

Circa 1640

Black, red and white chalk; 103 x 88 mm (with the border: 151 x 128 mm). – *Verso*: in the middle, mark of the Kupferstichkabinett of the Staatliche Museen Preussischer Kulturbesitz, Berlin (L. 1612).

Berlin, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett. Inv. no. 5553

PROVENANCE A. von Beckerath (Berlin, 1834–1915); acquired in 1902.

LITERATURE Bock and Rosenberg 1930, p. 168, no. 5553; Jaffé 1968–69, p. 182, under no. 189, fig. 1; Eckardt 1971, pp. 73, 193, fig. 57; d'Hulst 1974, pp. 250–251, no. A159, fig. 171a; d'Hulst 1982, pp. 287, 312, 315, fig. 247.



Jaffé correctly attributed this drawing to Jordaens, and recognised it to be a self-portrait, furthermore. It shows the master with the same striped hat and the same narrow white collar as in his painted self-portrait, now in a private collection [cat. A58] (fig. B45a). A print was engraved after the painting which makes the artist appear more distinguished than does this rather unflattering sheet. Joachim von Sandrart published the print in the supplement to his *Teutsche Academie* [cat. B74].

As the drawing shows Jordaens at the age of about 45, it can be dated about 1640.

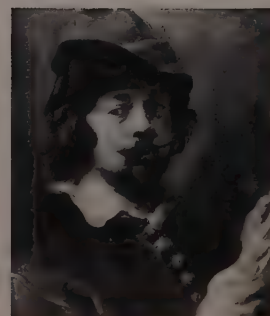


Fig. B45a. Jacob Jordaens, *Self-portrait*, canvas, 56 x 46 cm. Private collection.

B46 'It Is Good to Be a Guest at a Free Banquet' (The King Drinks)

Circa 1640

Sheet considerably enlarged and reworked on the right and below. In two places, small pieces of paper have been pasted onto the sheet. Black chalk and traces of red chalk, watercolour and bodycolour; 370 x 540 mm. Above, in a cartouche, inscribed in pen *IN Een Vry Gelach ist goet Gast syn*.

Antwerp, Koninklijk Museum voor Schone Kunsten.

Inv. no. 843

PROVENANCE Purchased in 1906 from Dr Th. Thurneysen, Munich.

In a room furnished in contemporary style, a merry company celebrates Twelfth Night. The artist has chosen the moment when the old man selected to be 'king' for the evening — here seated behind a table at the centre of the composition — raises his glass and those present cry 'The King drinks!' To the left of the king are three men, including a jester, and two women. One of the women is wiping a child's behind. To the right of the king are three men — one playing the bagpipes, another vomiting — four women, two children and a dog.

This highly finished *modello* of about 1640 was engraved by Paulus Pontius [cat. B87]. The inscription *IN Een Vry Gelach ist goet Gast syn* was replaced by *Nil similius insano quam ebrius* [Nothing is more like a madman than a drunkard], and the verse *Diligentes in vino noli provocare, multos enim exterminavit vinum* [Challenge not them that love wine, for wine hath destroyed very many], from *Ecclesiastes* 30: 31, was added to it. The drawing was undoubtedly made with the print in mind, as the principal figures are all left-handed. The original drawing — not including Jordaens's enlarge-

EXHIBITIONS Antwerp 1905, no. 122; Antwerp 1927, no. 63; Brussels 1965, no. 333; Prague 1966, no. 65; Antwerp-Rotterdam 1966-67, no. 83; Ottawa 1968-69, no. 223; Antwerp 1971, no. 28; Antwerp 1978B, no. 41.

LITERATURE Rooses 1903, p. 160; Album 1905, fig. 122; Rooses 1908, pp. 72, 263, ill. p. 72; Van Puyvelde 1953, pp. 156, 207; d'Hulst 1956A, pp. 240-244, 351 (under no. 77), 369-370 (no. 117), 406 (under no. 206), 412 (under no. 226); d'Hulst 1966-67, pp. 99-100, no. 83, ill.; Jaffé 1968-69, p. 201, no. 223, ill.; d'Hulst 1969B, p. 387, no. 223; d'Hulst 1974, pp. 247-249, no. A156, fig. 168; d'Hulst 1978A, pp. 94-95, no. 41, ill.; Held 1978, pp. 726, 729; Catalogue Antwerp 1988, p. 210, no. 834, ill.

1. Inv. no. 3760. Canvas, 157 x 211 cm. Rooses 1908, pp. 73-74, ill. p. 69; Van Puyvelde 1953, p. 136, fig. 8; d'Hulst 1956A, pp. 242, 351 (under no. 77), 370 (under no. 117), 406 (under no. 206); d'Hulst 1974, pp. 226 (under no. A135), 248 (under no. A156), 253-254 (under no. A163), 314 (under no. A235); Catalogue Leningrad 1981, p. 49, no. 3760, fig. 67; d'Hulst 1982, p. 181. The National Museum at Warsaw owns a workshop replica of this picture (see under cat. B49, note 4).
2. d'Hulst 1974, pp. 225-226, no. A135, fig. 148.
3. d'Hulst 1974, pp. 249-250, no. A157, fig. 169.
4. Bénard 1810, no. 1430: 'Jordaens [...] Le Roi de la fête à table au moment où il boit: beau dessin au crayon, colorié à l'aquarelle, composition connue par la gravure de P. Pontius; l. 10 po. sur 6 po.'.

ments, in other words — corresponds to the painting *The King Drinks* in the Hermitage, St Petersburg (fig. B46a),¹ in which all the figures are likewise left-handed. The young girl being given something to drink in the lower left of that picture initially figured in the drawing as well, but was subsequently pasted over by Jordaens and replaced by the lower half of a naked child, after the example of *The King Drinks* at Brussels [cat. A61]. Furthermore, a strip of paper was pasted over the head of an old woman to the right of the King. All things considered, the St Petersburg canvas clearly postdates the drawing, but predates the subsequent alterations made to it.

There is a life study for the figure of the king in the Institut Néerlandais (Collection Frits Lugt), Paris.² We may assume the drawing of *The King Drinks* in the Kupferstichkabinett of the Staatliche Museen, Berlin³ is a variant of the present sheet. According to the inventory Bénard compiled in 1810, another drawing of *The King Drinks* belonged to the collection of Vicomte Morel de Vindé (Paris, 1759-1842).⁴



Fig. B46a. Jacob Jordaens, *The King Drinks*, canvas, 157 x 211 cm. Hermitage, St Petersburg.

B47 Female Nude, Seen from the Back (The Nymph Adrastea)

Circa 1640–45

Two large stains. Black and red chalk, with touches of white heightening; 260 x 210 mm. Below on the left, inscribed in pen by another hand, *J. Jordaens*; below in the centre, the mark of the Royal Scottish Academy, Edinburgh (L. 2188).

Edinburgh, National Gallery of Scotland. Inv. no. R.N. 1696

PROVENANCE David Laing, bequeathed by him to the Royal Scottish Academy, Edinburgh, in 1879; transferred to the National Gallery of Scotland in 1910.

EXHIBITIONS *Exhibition of Flemish and Belgian Art, 1300–1900*, Royal Academy of Arts, London, 1927, no. 613; London 1938, no. 587; Rotterdam 1948–49, no. 103; Paris 1949, no. 139; Ottawa 1968–69, no. 194.

LITERATURE [Exh. cat.] *Exhibition of Flemish and Belgian Art, 1300–1900*, Royal Academy of Arts, London, 1927, p. 171, no. 613; M. Conway, *Catalogue of the Loan Exhibition of Flemish and Belgian Art*, Burlington House, London, 1927, p. 214, no. 613; U. Moussalli, 'Un chef-d'œuvre

inconnu. Les douze signes du zodiaque de Jacques Jordaens', *Le Jardin des Arts*, 1956, p. 667, ill.; d'Hulst 1956A, p. 413, no. 228; Jaffé 1968–69, p. 187, no. 194, ill.; Held 1969, p. 267; d'Hulst 1969B, pp. 383, 386, no. 194; d'Hulst 1974, p. 245, no. A152, fig. 164; d'Hulst 1982, p. 312, fig. 151.

x. A. Hustin, 'Les Jordaens du Sénat. Les signes du Zodiaque', *L'Art*, 1904, LXIII, pp. 35–42; Rooses 1908, pp. 124–125; U. Moussalli, op. cit., pp. 660–667; d'Hulst 1982, pp. 24, 230, fig. 156; Tijs 1984, pp. 322, 332–334, 336, ill. pp. 337–345.

A young female nude, seen from behind and below, is seated on a drapey facing right.

This study of about 1640–45 is preparatory to the figure of the nymph Adrastea (milking the goat Amalthea to feed the infant Jupiter) in *Capri-*

corn, one of the pictures in the twelve-part series *The Signs of the Zodiac*. Jordaens painted the series for one of the ceilings in his own house. The paintings are now mounted on the ceiling of the large gallery in the East wing of the Palais du Luxembourg, Paris (fig. B47a).¹



Fig. B47a. Jacob Jordaens, *Capricorn* (The Signs of the Zodiac), canvas. Palais du Luxembourg, Paris.

B48 Gentleman and Lady with a Groom Saddling a Horse

Circa 1640–45

Sheet composed of several fragments. Brush and brown ink, watercolour and bodycolour over preliminary work in black chalk; 832 x 781 mm.

Northampton, Castle Ashby, Marquess of Northampton

PROVENANCE The second Lord Ashburton; William Young Ottley (London, 1771–1836), sale, London (T. Philipe), 6–23 June 1814, lot 1692 (for £24).

EXHIBITIONS *Flemish Art, 1300–1700*, Royal Academy of Arts, London, 1953–54, no. 275; Antwerp–Rotterdam 1966–67, no. 43.

LITERATURE d'Hulst 1956A, pp. 172, 340 (no. 50), fig. 107; d'Hulst 1956B, p. 249, fig. 20; Duverger 1959, p. 148, no. 70; d'Hulst 1966–67, pp. 72–73, no. 43, ill.; d'Hulst 1974, pp. 182–183, no. A84, fig. 93; Nelson 1979, pp. 101, 365–366 (no. 43), pl. 98.

1. d'Hulst 1974, pp. 184–185, no. A86, fig. 95; Nelson 1979, p. 366–67, no. 45, pl. 100.
2. d'Hulst 1974, pp. 183–184, no. A85, fig. 94; Nelson 1979, pp. 366, no. 44, pl. 99.
3. Concerning the cycle, see under cat. B38.

4. d'Hulst 1974, pp. 473–474, no. A416, fig. 439; d'Hulst 1982, pp. 232, 301, fig. 172.
5. Inv. no. 106. Canvas, 81 x 112 cm. Roose 1908, pp. 135–136, 183, ill. opposite p. 136; Held 1949, p. 153, fig. 1; Van Puyvelde 1953, pp. 44–45, fig. 35; d'Hulst 1956A, p. 214, 231, 232, 363 (under no. 102), fig. 138; Vogel 1958, p. 79, no. 106, ill.; Jaffé 1968–69, pp. 124–125, no. 90, ill.; d'Hulst 1974, pp. 152 (under no. A58), 183 (under no. A84), 184 (under no. A85), 474 (under no. A416); d'Hulst 1982, pp. 232, 301, fig. 175.
6. Canvas, 99 x 175 cm. Previously in the collection of the Marquess of Bath, Longleat, Wiltshire; sale, New York (Christie's), 11 January 1981, lot 61, ill. [Exh. cat.] *Flemish Art, 1300–1700*, Royal Academy of Arts, London, 1953–54, p. 127, no. 471; d'Hulst 1974, p. 183, under no. A84; d'Hulst 1982, pp. 232, 304.
7. See under cat. A94–A100.

A gentleman and a lady, both richly dressed, stand beside a bay being saddled by a groom. Above them is an arch supported by pilasters, decorated with putti and festoons, and crowned with a coat of arms. On the left is a twisted column, on the right another column decorated with armorial trophies on the shaft.

This *modello* of about 1640–45 was intended for a cycle of tapestries having the horse as its central theme. *Modelli* for two other parts of the series — *Gentleman in Armour on Horseback under an Arch* and *Groom Holding a Rearing Grey Horse in front of an Arch*² — belong to the same private collection. Weavings after them are not known. Jordaens varied the terminals, as he did in the two other drawings, to give his patron various possibilities from which to choose.

The figure of the gentleman is quoted verbatim in the tapestry *The Master's Eye Makes the Horse Grow Fat* of about 1645, one of the *Proverbs*. Several versions of the series survive.³ The same figure appears in the car-

toon for that hanging, in the Louvre, Paris,⁴ and in the painting of the same subject, in the Staatliche Museen, Kassel (fig. B48a),⁵ which is probably a *modello* for it. As in the drawing under discussion, the gentleman is accompanied each time by a lady, whose attitude varies, however. Part of the same horse can be seen in the tapestry *Mercury and Mars Bringing Horses to Venus* [cat. A95], from the series known as the *The Riding School*; several sets of it have been preserved, including one in the Kunsthistorisches Museum, Vienna [cat. A94–A100]. A painting of the same subject in the Museo Nacional de Bellas Artes, Havana shows the entire horse, facing right (fig. B48b).⁶

There was considerable interest in horses at this time in Antwerp. In 1647 William Cavendish, marquess of Newcastle (1592–1676), who had fled England in 1644, moved into the house of Rubens (d. 1640), where he founded what quickly became a distinguished riding school.⁷



Fig. B48a. Jacob Jordaens, *The Master's Eye Makes the Horse Grow Fat*, canvas, 81 x 112 cm. Staatliche Museen, Kassel.

Fig. B48b. Jacob Jordaens and workshop, *Mars and Mercury Bringing Horses to Venus*, canvas, 99 x 175 cm. Museo Nacional de Bellas Artes, Havana.



B49 Three Heads

Circa 1640–45

Black and red chalk, heightened with white; 230 x 310 mm. Below on the left, mark of the Louvre, Paris (L. 1886); below on the right, inscribed by other hands in black chalk *J. Jordans, 3 H* and, in pen, *2*.

Paris, Musée du Louvre, Département des Arts graphiques.
Inv. no. 20.037

EXHIBITIONS Ottawa 1968–69, no. 198; Antwerp 1978b, no. 42.

LITERATURE Lugt 1949, p. 76, no. 742, fig. LXXXV; Van Puyvelde 1953, p. 210; d'Hulst 1956a, pp. 247, 372–373 (no. 126), fig. 163; Jaffé 1968–69, p. 189, no. 198, ill.; d'Hulst 1974, pp. 253–254, no. A163, fig. 174; d'Hulst 1978a, pp. 95–96, no. 42, ill.; d'Hulst 1982, p. 313, fig. 160.

1. See under cat. B36, note 4.

2. See under cat. B36, note 5.

3. See under cat. B46, note 1.

4. Inv. no. 184.850. Canvas, 155 x 204 cm. d'Hulst 1974, pp. 248 (under no. A156), 254 (under no. A163), 314 (under no. A235).

5. Inv. no. 786. Canvas, 242 x 300 cm. Buschmann 1905A, pp. 96–97, ill. as frontispiece; Rooses 1908, pp. 61–62, 73, 148–149, ill. opposite p. 150; Van Puyvelde 1953, p. 140, fig. 90; d'Hulst 1956a, pp. 215–216, 414 (under no. 233); d'Hulst 1974, pp. 254 (under no. A163), 254–255 (under no. A164), 314 (under no. A235); d'Hulst 1982, pp. 179–181, fig. 158; M. Vandenven, 'Jacob Jordaens, De koning drinkt', in A. Balis et al., *De Vlaamse Schilderkunst in het Kunsthistorisches Museum te Wien (Flandria extra muros)*, Antwerp, 1987, p. 198, ill.

6. d'Hulst 1974, pp. 254–255, no. A164, fig. 175b.

7. d'Hulst 1974, p. 314, no. A235, fig. 250.

8. d'Hulst 1974, p. 256, no. A167, A168, figs. 177, 178.

9. d'Hulst 1974, pp. 525–526, no. C45, fig. 522.

Of the three heads on this sheet, the one on the left is probably a self-portrait by Jordaens, as Lugt has already pointed out. Wearing a cap, he laughs at the viewer. In the centre a laughing man is seen half length and on the right the head of a young woman in profile facing right.

Of these rapid studies from life, Jordaens used at least one for three different versions of *The King Drinks*, all painted about 1640–45. The first formerly belonged to the collection of the Duke of Devonshire and is now in an American private collection (fig. B49a)¹; a later, enlarged, but inferior version of that canvas belongs to the Koninklijke Musea voor Schone Kunsten, Brussels,² and is on loan to the Musée des Beaux-Arts, Tournai. The second version is in the Hermitage, St Petersburg (fig. B46a)³; a studio replica of it is in the National Museum, Warsaw.⁴

The third version forms part of the collection of the Kunsthistorisches Museum, Vienna (fig. B49b).⁵

A study for the jester in the three aforementioned paintings is found at Mount Holyoke College, South Hadley, Mass.⁶ One for the drinking girl, below on the left in the pictures at St Petersburg and Vienna, is in the Herzog Anton Ulrich-Museum, Brunswick.⁷ For the heads of the king and the young woman to the right of him in the canvas belonging to an American private collection, Jordaens made two studies, both in the Courtauld Institute, London.⁸ A copy by an unknown hand after the child with a dog, seen in front of the table in the Tournai painting, belongs to the Staatliche Graphische Sammlung, Munich.⁹

Fig. B49a. Jacob Jordaens, *The King Drinks*, canvas, 168 x 241 cm. Private collection, United States.

Fig. B49b. Jacob Jordaens, *The King Drinks*, canvas, 242 x 300 cm. Kunsthistorisches Museum, Vienna.



B50 Two Crouching Female Nudes

Circa 1640–45

Black and red chalk, watercolour and white bodycolour;
280 x 420 mm.

Washington, National Gallery of Art (Rosenwald Collection).
Inv. no. B.7643

PROVENANCE 'Sammlung eines Westdeutschen
Schlosses', sale, Berlin (Hollstein & Puppel), 31 October–
2 November 1929, pl. iv.

EXHIBITION Ottawa 1968–69, no. 200.

LITERATURE Jaffé 1968–69, p. 190, no. 200, ill.; Jaffé 1969,
p. 32, no. 200; d'Hulst 1969b, p. 383; d'Hulst 1974,
pp. 301–302, no. A217, fig. 232; d'Hulst 1982, pp. 304, 313,
fig. 182; Jaffé 1984, p. 783.

I. Inv. no. 830. Canvas, 193 x 225 cm. Rooses 1908,
p. 201; Van Puyvelde 1953, pp. 100–101; d'Hulst 1965A,
p. 154; Jaffé 1968–69, p. 190, under no. 200, fig. XXVIII;
d'Hulst 1974, pp. 301–302 (under no. A217), 450 (under
no. A389); d'Hulst 1982, p. 199.

The same model sat for both of these life studies. Jordaens used the study
on the right for Susanna in *Susanna and the Elders*, painted about 1640–45,
in the Museo di Castelvecchio, Verona (fig. B50a),¹ and also — except for
the attitude of the head — for the figure of Amphitrite in *Neptune Cre-
ating the Horse*, painted about 1645, in Palazzo Pitti, Florence [cat. A72].



Fig. B50a. Jacob Jordaens, *Susanna and the Elders*, canvas,
193 x 225 cm. Museo di Castelvecchio, Verona.

B51 Maid Carrying a Dish, in a Loggia Verso: Two Flying Figures

Circa 1640-45

Lower right corner damaged. Brush and brown ink, watercolour and bodycolour over preliminary work in black chalk; 319 x 215 mm. Below on the left, marks of the collector F.J. Gigoux (L. 1164) and of the Musée des Beaux-Arts et d'Archéologie, Besançon (L. Suppl. 238c). Inscribed in pen D.45. — Verso: Two flying figures, in black chalk.

Besançon, Musée des Beaux-Arts et d'Archéologie. Inv. no. D.45

PROVENANCE J.P. Gigoux (Paris, 1806-94).

EXHIBITIONS *Dessins allemands, flamands et hollandais*, Musée des Beaux-Arts, Besançon, 1950, no. 12; *Besançon, le plus ancien musée de France*, Musée des Arts Décoratifs, Paris, 1957, no. 160; Brussels 1965, no. 327; Antwerp-Rotterdam 1966-67, no. 46; Besançon-Caen 1981-82, no. 6.

LITERATURE d'Hulst 1953-54, p. 50; d'Hulst 1956A, pp. 175-176, 345 (no. 61), fig. 112; d'Hulst 1966-67, p. 74, no. 46; Held 1967, p. 95; d'Hulst 1974, pp. 262-263, no. A175, fig. 186; Legrand 1981, no. 6, ill.

1. Rooses 1908, p. 188; d'Hulst 1974, p. 268, under no. A180.
2. d'Hulst 1974, Suppl. I, p. 365, no. A175A, pl. 22.
3. d'Hulst 1974, pp. 264-265, no. A176, fig. 188.
4. d'Hulst 1974, p. 265, no. A177, fig. 189.
5. d'Hulst 1974, pp. 267-268, no. A180, fig. 192.
6. d'Hulst 1974, p. 286, no. A199, fig. 214.
7. d'Hulst 1974, pp. 302-303, no. A219, fig. 234.
8. d'Hulst 1974, pp. 303-304, no. A220, fig. 235.
9. d'Hulst 1974, pp. 304-305, no. A221, fig. 236.
10. d'Hulst 1974, pp. 494-495, no. B21, fig. 464.
11. d'Hulst 1974, p. 525, no. C44, fig. 521.
12. Inv. no. 896.1.115. Canvas, 60.5 x 80.5 cm. Jaffé 1968-69, p. 241, under no. 289; Legrand 1981, no. 28, ill.; d'Hulst 1982, p. 237.

The drawing shows a fragment of a façade, the lower part distinguished by two arches in a loggia that is also open at the back. From the right a maid brings a dish or basket of fruit. Before the pillar that supports the two arches stands a statue of a woman with a cornucopia on her arm, representing Fruitfulness. In the upper part of the façade, a bust of a faun on a pedestal is flanked by niches, with a standing nude in the niche on the left and a bust in the one on the right.

The architectural character of the sheet and the illusion of the loggia suggest that the sketch, which can be dated about 1640-45, was meant

for a wall decoration. Though its destination is not known, Jordaens may have intended it for his own house, completed in about 1641. Such wall decorations were executed in oils on canvas.¹

This is not the only drawing of its kind in Jordaens's oeuvre. Other sheets of the same type include: *Façade with a Portico and a Loggia*, whereabouts unknown (fig. B51a)²; *'De ongheregelde nature' (Nature in Disorder)* and *Façade with an Open Door*,³ both formerly in a private collection at Geneva; *Youth, Girl and Dog in a Doorway*, Albertina, Vienna⁴; two versions of *Company Making Music, in a Loggia*, the whereabouts of one unknown,⁵ the other in the Fitzwilliam Museum, Cambridge⁶; *Fountain in an Architectural Setting*, National Gallery of Canada, Ottawa⁷; a drawing in the Koninklijke Bibliotheek, Brussels, with *Figures in an Architectural Setting*.⁸

Though they are not by Jordaens's own hand, other drawings reproduce his designs for wall decorations. Two examples are *Architectural Setting with a Gentleman Playing the Lute for his Lady, in a Loggia*, in the British Museum, London,¹⁰ and *Herm with Silenus and Two Dolphins*, belonging to the Kunstsammlungen der Veste Coburg.¹¹

On the verso, two figures flying among the clouds are depicted. They may be studies for a mythological scene, such as the figure of Juno in *Jupiter and Io*, a painting in the Musée des Beaux-Arts et d'Archéologie, Besançon.¹²



Fig. B51a. Jacob Jordaens, *Façade with a Portico and a Loggia*, drawing, 320 x 189 mm. Whereabouts unknown.

B52 Bust of a Woman, Seen from the Front

Circa 1645

Black and red chalk; 280 x 176 mm. — *Verso: Venus with Naiads and Tritons*. Black and red chalk, brown wash; 176 x 220 mm; below on the left, marks of the collector J.F. Gigoux (L. 1164) and of the Musée des Beaux-Arts et d'Archéologie, Besançon (L. Suppl. 238c); inscribed in pen, D.43.

Besançon, Musée des Beaux-Arts et d'Archéologie. Inv. no. D.43

PROVENANCE Th. Witsen; Charles Gasc (Paris; c. 1850),¹ sale, Paris (expert Vignères), 17 January 1865, lot 90; J.F. Gigoux (Paris, 1806-1894), bequeathed by him to the City of Besançon.

EXHIBITION Besançon-Caen 1981-82, no. 11.

LITERATURE Legrand 1981, no. 11, ill.; C. Legrand, 'Jordaens au musée de Besançon: Nouvelles attributions', *La revue du Louvre et des Musées de France*, 1982, pp. 414-415, fig. 2; [Review of the exhibition] 'Oeuvres de Jordaens au musée de Besançon', in *Master Drawings*, xxii, 1984, p. 221; d'Hulst 1974, Suppl. II, pp. 149-150, no. A218 *verso*, fig. 11.

The drawing *Woman Seen from the Front* was discovered by accident, as it were, when the restorer Maria Bohusz removed the backing of *Venus with Naiads and Tritons* in 1981.² It is a study from life, probably taken from Jordaens's eldest daughter Elizabeth, born in 1617. The same young woman appears in various of the master's paintings, including *As the Old Sang, So the Young Pipe*, 1638, in the Koninklijk Museum voor Schone Kunsten, Antwerp [cat. A55], and *The King Drinks*, c. 1638-40, in the Louvre, Paris.³ She reappears, looking somewhat older, in *As the Old Sang, So the Young Pipe*, c. 1645, in Jagdschloss Grunewald, Berlin (fig. B52a),⁴ the canvas for which the present drawing was probably intended. The date 1645 agrees with the drawing on the verso.

1. That the drawing once formed part of the Gasc Collection is indicated by the fragment of the Gasc sale catalogue of 1865 that was pasted onto the support of *Venus with Naiads and Tritons*, the verso of the present sheet (d'Hulst 1974, p. 302, no. A218, fig. 233). The mount has since been removed. The same catalogue also states that the sheet once belonged to the Witsen Collection. Gasc's mark (L. 543) does not appear on the drawing itself.

2. d'Hulst 1974, p. 302, no. A218, fig. 233.

3. See under cat. B42, note 1.

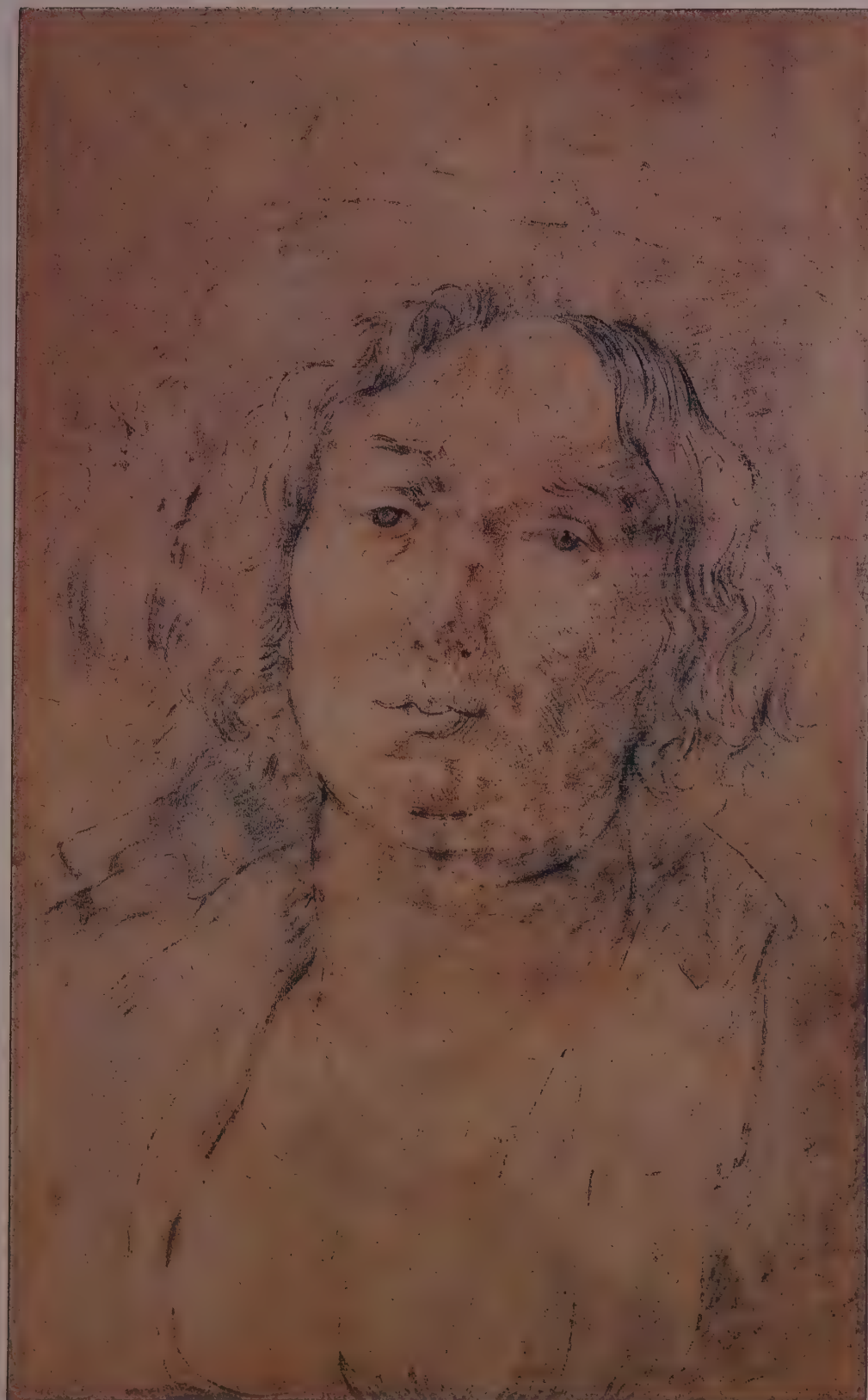
4. See under cat. B36, note 2.



cat. B52 verso



Fig. B52a. Jacob Jordaens, *As the Old Sang, So the Young Pipe*, canvas, 121 x 187 cm. Jagdschloss Grunewald, Berlin.



B53 Arms and Hands

Circa 1645

Black and red chalk, heightened with white; 229 x 337 mm. Below on the left, mark of the collector J. Masson (L. Suppl. 1494a); below on the right, mark of the Ecole Nationale Supérieure des Beaux-Arts, Paris (L. 829a).

Paris, Ecole Nationale Supérieure des Beaux-Arts.
Inv. no. Masson 502

PROVENANCE J. Masson (Amiens and Paris, 1856–1933), presented by him to the Ecole Nationale Supérieure des Beaux-Arts in 1925.

EXHIBITIONS Ottawa 1968–69, no. 213; Antwerp 1978B, no. 53.

LITERATURE Jaffé 1968–69, p. 196, no. 213, ill.; d'Hulst 1969B, p. 387, no. 213, fig. 3; d'Hulst 1974, p. 313,

no. A233, fig. 248; d'Hulst 1978A, pp. 107–108, no. 53, ill.; d'Hulst 1982, p. 313, fig. 180.

I. Inv. no. 109. Canvas, 204 x 163 cm. Buschmann 1905A, p. 116; Rooses 1908, pp. 88–90, ill. opposite p. 90; d'Hulst 1956A, pp. 219, 253, 376 (under no. 134); Jaffé 1968–69, pp. 128–129, no. 96, ill.; d'Hulst 1974, p. 313, under no. A233; d'Hulst 1982, p. 216, fig. 181.

The studies of hands and arms on the present sheet were used for, among other things, *The Triumph of Bacchus*, c. 1645, in the Staatliche Museen, Kassel (fig. B53a).¹ The hands holding a basket are preparatory to the young woman with the basket of grapes in that painting, while one of the hands on the right, at a ninety-degree angle, is a study for the Moor holding a tambourine in the same work.



Fig. B53a. Jacob Jordaens, *The Triumph of Bacchus*, canvas, 204 x 163 cm. Staatliche Museen, Kassel.

B54 Bust of a Man Looking Upwards

Circa 1645

Watermark: *fleur de lis* in a cartouche.¹ Black and red chalk, heightened with white; 172 x 142 mm. — *Verso*: inscribed in pencil by a later hand, probably E.M. Bloch, *Balthazar Denner* (1685-1749).

Newton, Mass., Dr and Mrs Sheldon Peck

PROVENANCE P. & D. Colnaghi and Co., London, 1959; E. Maurice Bloch, Los Angeles, sale, New York (Christie's), 9 January 1991, lot 19.

1. E. Heawood, *Watermarks, Mainly of the Seventeenth and Eighteenth Centuries*, Hilversum, 1950, no. 1664, *Amsterdam*, 1646.

2. Inv. no. 893. Canvas, 126 x 105 cm. Kauffmann 1927, p. 196; d'Hulst 1974, p. 199, under no. A99; d'Hulst 1982, p. 199, fig. 166; Huvenne and Nieuwdorp 1990, p. 70, ill.

Life study for the priest in *The Presentation in the Temple*, a painting of about 1645 preserved in the Rubenshuis at Antwerp (fig. B54a).²



Fig. B54a. Jacob Jordaens, *The Presentation in the Temple*, canvas, 126 x 105 cm. Rubenshuis, Antwerp.

B55 Old Woman, Full Length, Facing Right

Circa 1645–50

Laid down. Brush and brown ink, brown and grey wash, heightened with white bodycolour, over preliminary work in black chalk; 422 x 282 mm.

Arras, Musée des Beaux-Arts

EXHIBITION Antwerp 1978B, no. 57.

LITERATURE d'Hulst 1974, p. 349, no. A268, fig. 284; d'Hulst 1978A, pp. 110–111, no. 57, ill.

1. As communicated orally to the curator of the museum at Arras by Pierre Rosenberg.
2. Inv. no. 52.9.99. Canvas, 109.5 x 140 cm. W.R. Valentiner, *North Carolina Museum of Art. Catalogue of Paintings*, Raleigh, 1956, p. 63, no. 118; Jaffé 1968–69, p. 122, no. 87, ill.; d'Hulst 1974, pp. 347 (under no. A264), 349

(under no. A268); d'Hulst 1982, p. 220.

3. 'Hier wort ghestraf den vrecken quaden aerdt der Menschen / en de goedertieren mildtheyt ghepresen: want dit sietmen ter Weerelt veel / dat onvermogen tot liefde en barmherticheyt oefenen / zijn van grooten wille en toegenegentheyt: en daer teghen de rijcke / hebbende groot vermoghen / met cleenen wille zijn verselt'. Van Mander 1604B, f° 72v.
4. d'Hulst 1974, pp. 201–202, no. A103a, fig. 114.
5. d'Hulst 1974, pp. 202–203, no. A103b, fig. 115.
6. d'Hulst 1974, p. 203, no. A104, fig. 116.

An old woman is seen here full length, her apron gathered up, turning to the right with arms outstretched.

Kept in storage in the museum, the sheet was independently identified by Rosenberg¹ and d'Hulst as the work of Jordaens. It is a life study for the figure of Baucis, her apron filled with vegetables, in *Jupiter and Mercury in the House of Philemon and Baucis*, c. 1645–50, in the North Carolina Museum of Art, Raleigh (fig. B55a).² In that canvas Jupiter and Mercury are seated at the modest table of Philemon and Baucis, who — unaware of their guests' true identity — offer them the best they have. Thanks to their hospitality, the couple is spared the gods' merciless revenge on their fellow countrymen for turning them away. A deluge destroyed the entire region, claiming the lives of people and animals alike. But Zeus transformed the couple's simple house into a splendid temple and granted

their request to serve as priests, until finally they were both changed into trees (Ovid, *Metamorphoses*, VIII, 626–670). Carel van Mander explained the allegorical significance of the myth, which Jordaens doubtless had in mind: 'Here mankind's miserly, evil nature is punished and merciful benevolence praised: for this one sees often in the world, that the impecunious practise love and charity, are of great goodwill and affection: whereas the rich, having great wealth, are endowed with a mean spirit'.³

The exhibited drawing can be compared to three other sheets, all dateable c. 1630–35: *Woman Kneeling, Facing Right*, in the Yale University Art Gallery⁴; *Man Kneeling, Facing Right*, formerly in the collection of J.P. Dumont, Paris⁵; *Man with a Censer, Standing on a Step*, in the Museum Boymans-van Beuningen, Rotterdam.⁶



Fig. B55a. Jacob Jordaens, *Jupiter and Mercury in the House of Philemon and Baucis*, canvas, 109.5 x 140 cm. North Carolina Museum of Art, Raleigh.



B56 Achelous Vanquished by Hercules

Circa 1649

Sheet enlarged below and on the right. Black chalk and watercolour, some bodycolour; 306 x 433 mm. Below on the left, mark of the collector J.F. Gigoux (L. 1164); below on the right, inscribed in pen 52. – *Verso*: mark of the collector Neville D. Goldschmid (L. 1962).

Brussels, Koninklijke Musea voor Schone Kunsten van België (*Verzameling de Grez*). Inv. no. 1955

PROVENANCE (?) Jan Gildemeester Collection, Amsterdam, sale, Amsterdam, 24 November 1800, *Kunstboek* B, lot 7 (purchased by Van der Schley, Amsterdam); Neville D. Goldschmid (The Hague, 1814–75), sale, Paris, 25–27 April 1876, lot 97; J.F. Gigoux (Paris, 1806–94), sale, Paris, 20–23 March 1882, lot 354; Alfred Boreel, The

Hague, sale A. Boreel *et al.*, Amsterdam (F. Muller), 15–18 June 1908, lot 311; Chevalier Jean de Grez, Brussels; bequeathed to the museum by the Lady Dowager de Grez in 1910.

EXHIBITIONS Brussels 1928, no. 83, as *La Fécondité*; Antwerp 1971, no. 34; Paris 1974, no. 59; Antwerp 1978B, no. 54; Düsseldorf-Cologne 1979, no. 33; *Rubens and his Age* [in Japanese], Seibu Museum, Tokyo; Hokkaido Museum of Modern Art, Sapporo, 1982, nr. 55.

LITERATURE Erasmus 1908, pp. 709–710, ill.; *Musées royaux de Peinture et de Sculpture. Inventaire des dessins et aquarelles donnés à l'Etat belge par Madame la douairière de Grez*, Brussels, 1913, no. 1955; M. de Marchi, 'Jordaens aquarelliste', *L'Art et les artistes*, XVIII, 1924, p. 339, ill. p. 337; L. Van Puyvelde, *Meisterzeichnungen aus den königlichen Belgischen Museen der Schönen Künste zu Brüssel* (Pres-

tel-Verlag, xvi), Frankfurt a.M., 1937, no. 8, ill., as *Herakles und Achelous*; Held 1939, pp. 29–30, fig. 31; Delen 1943B, pp. 11, 16, ill. p. 22; d'Hulst 1953–54, p. 76; d'Hulst 1956A, p. 416, no. 239; Jaffé 1968–69, p. 183, under no. 190; d'Hulst 1974, pp. 318–319, no. A242, fig. 257; Van Berge and Van Hasselt 1974, pp. 80–81, no. 59, pl. 114; d'Hulst 1978A, pp. 108–109, no. 54, ill.; d'Hulst 1979, pp. 85, 87, no. 33, ill.

1. 'Met den hoorn van Copia, of overvloedichheit / wil niet anders geseyt wesen / dan de cracht oft t'vermogen des rijckdoms / dat alles den gelde is onderworpen; want over al wort met den hoorn uytghebeeldt / sterckheit of cracht'. Van Mander 1604B, f° 74.
2. See under cat. B37, note 2.

Nymphs (including one with a cornucopia) and satyrs are seen here in a landscape. On the right stands Hercules, leaning on his club, and the vanquished river god Achelous in the form of a bull. In the *Metamorphoses* (ix, 1–100) Ovid tells the story of Hercules and Achelous, who fought a duel for the hand of Deianeira, daughter of Oeneus, king of Calydon. Achelous thought he could gain the upper hand by turning himself into first a snake and then a bull. Hercules overcame him, however, by breaking off one of his horns.

This drawing was probably conceived as an allegory of Fruitfulness. In his *Wtlegghingh op den Metamorphosis*, however, Carel van Mander stated

that the presence of a cornucopia in such scenes denoted the power of money: 'The horn of Copia, or abundance, signifies nothing other than the power or potency of wealth, that everything is subject to money; for strength or power is primarily represented by the horn'.¹

The sheet closely resembles the picture signed and dated *J. Jor. fec. 1649* in the Statens Museum for Kunst, Copenhagen (fig. B56a).² Yet it is not necessarily a *modello* for it; as Held has noted, it could also be a *ricordo*, or in other words a faithful record of the painting made before it left the workshop. Jordaens relied on such documentation in designing new compositions.



Fig. B56a. Jacob Jordaens, *Achelous Defeated by Hercules (Allegory of Fruitfulness)*, canvas, 240 x 311 cm. Statens Museum for Kunst, Copenhagen.



B57 Monk

Circa 1650

Laid down. Red and black chalk, light wash in places, heightened with white; 480 x 246 mm. Below on the right, mark of the collector Frederick Augustus II, king of Saxony (l. 971), and inscribed in pen by another hand, J. Jordaens.

Brussels, Koninklijke Bibliotheek Albert I. Inv.no.s.v. 86.651

PROVENANCE Frederick Augustus II, king of Saxony (Dresden, 1797–1854); acquired in 1962 from M.H. Drey Ltd., London.

EXHIBITIONS Antwerp–Rotterdam 1966–67, no. 90; *Vijftien jaar aanwinsten*, Koninklijke Bibliotheek Albert I, Brussels, 1969, no. 255; Antwerp 1971, no. 35; Paris 1974, no. 60; Antwerp 1978b, no. 58; Cologne 1992, no. 130.9.

LITERATURE H.W. Singer, *Zeichnungen der Sammlung Friedrich August*, Munich, 1921, no. 345, fig. 20; d'Hulst 1963, pp. 22–23, fig. 12; d'Hulst 1966–67, pp. 103–104, no. 90, ill.; d'Hulst 1974, pp. 353–354, no. A273, fig. 289; Van Berge and Van Hasselt 1974, pp. 81–82, no. 60, fig. 120; d'Hulst 1978a, pp. 111–112, no. 58, ill.; Balis and

Huvenne 1978, p. 155, ill.; Robels 1992, pp. 535–536, no. 130.9, ill.

1. Vlieghe 1972–73, II pp. 78–80, nr. 116, afb. 46.
2. Canvas, 315 x 218.5 cm. Roose 1908, pp. 105–106, ill. p. 109; H.W. Keiser, *Gemäldegalerie Oldenbourg*, Munich, 1966, p. 47, ill.; W. Koch, 'Jordaens' Wunder des hl. Dominicus', *Weltkunst*, xxviii, 2, 1968, p. 44, ill.; d'Hulst 1974, pp. 354 (under no. A273), 432 (under no. A365); d'Hulst 1982, p. 250, fig. 164.
3. Canvas, 170 x 132 cm. d'Hulst 1974, pp. 354 (under no. A272), 541 (under no. C72), pl. viii; d'Hulst 1982, p. 250.

This full-length life study shows a monk frontally, somewhat from below. Gazing heavenward in religious ecstasy, he recalls similar figures in Rubens's oeuvre, such as the Saint in *The Miracles of St Ignatius* in the church of Sant'Ambrogio, Genoa.¹

The figure appears in no known painting by Jordaens. A few of his compositions do include full-length figures wearing habits, seen frontally

from below. One such figure occurs in two different pictures: *The Miracles of St Dominic*, in the Landesmuseum für Kunst und Kulturgeschichte at Oldenburg (fig. B57a)², and *The Martyrdom of Sts Felicitas and Perpetua*, formerly in the Augustinian church at Amsterdam.³ Both can be placed around 1650, as can the present drawing, given its style and technique.



Fig. B57a. Jacob Jordaens, *The Miracles of St Dominic*, canvas, 315 x 218.5 cm. Landesmuseum für Kunst und Kulturgeschichte, Oldenburg.



B58 Man Standing, Bending Forward to the Left

Circa 1650–60

Backed. Black chalk, red chalk (head and hand), grey wash; 322 x 188 mm. Below on the left, mark of the collector J.F. Gigoux (L. 1164); below on the right, mark of the Musée des Beaux-Arts et d'Archéologie, Besançon (t. Suppl. 238c), and inscription in pen D. 49.

Besançon, Musée des Beaux-Arts et d'Archéologie. Inv.no.D.49

PROVENANCE J.F. Gigoux (Paris, 1806–94), bequeathed by him to the City of Besançon.

EXHIBITIONS Antwerp–Rotterdam 1966–67, no. 109; Besançon–Caen 1981–82, no. 15.

LITERATURE d'Hulst 1966–67, p. 115, no. 109, ill.; d'Hulst 1974, p. 405, no. A332, fig. 349; Legrand 1981, no. 15, ill.

1. Oral communication.

2. Inv. no. 50 (5476). Canvas, 165 x 223 cm. G. Eckhardt, *Die Gemälde in der Bildergalerie von Sanssouci*, Potsdam–Sanssouci, 1980, pp. 44–45, no. 50 (5476), ill.



Study from life of a man facing the viewer, his body bent to the left, holding a stick in his right hand. E.K.J. Reznicek was the first to attribute the sheet to Jordaens,¹ but he did not know its purpose. In fact it is a study for the man at the helm in *Christ on Lake Gennesaret*, Staatliche Schlösser, Potsdam–Sanssouci (fig. B58a),² c. 1650–60, which was probably painted with the help of the workshop.

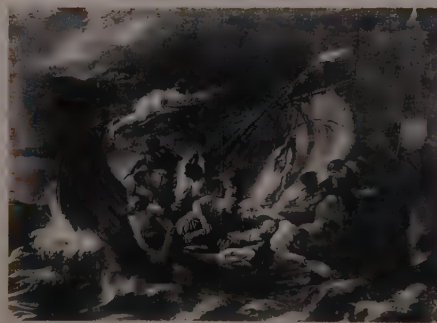


Fig. B58a. Jacob Jordaens, *Christ on Lake Gennesaret*, canvas, 165 x 223 cm. Staatliche Schlösser, Potsdam–Sanssouci.

B59 The Holy Family with Various Persons and Animals in a Boat

1652 or shortly before

Sheet enlarged on the left. Black chalk, brown wash, watercolour and bodycolour; 273 x 289 mm.

London, British Museum, Department of Prints and Drawings.
Inv.no. 1860-6-16-56

PROVENANCE Paignon-Dijonval (Paris, 1708-92); Ch.G.vicomte Morel de Vindé (Paris, 1759-1842), who in 1816 sold the sheet to the dealer S. Woodburn (London, 1786-1853); sold from Woodburn's estate in June 1860 at London, and purchased there by the museum.

EXHIBITION Ottawa 1968-69, no. 245.

LITERATURE Bénard 1810, no. 1436; Rooses 1903, p. 155; Rooses 1908, pp. 193, 265, as *Boat with Men, Children and Oxen*; Hind 1923, p. 111, no. 6, fig. LVII; Kauffmann 1927, p. 202, fig. 5; Van Puyvelde 1953, p. 128; d'Hulst 1956A, pp. 279, 384 (no. 156); [C. Duits], 'The Flight into Egypt

by Jacob Jordaens', *Duits Quarterly*, Winter 1965, pp. 3-5, ill. p. 4; Jaffé 1968-69, pp. 211-212, no. 245, ill.; Held 1969, p. 272; d'Hulst 1969B, p. 388, no. 245; d'Hulst 1974, pp. 364-365, no. A287, fig. 303.

1. d'Hulst 1974, p. 537, no. c67, fig. 544.

2. d'Hulst 1974, pp. 536-537, no. c66, fig. 543. Sale, London (Christie's), 6 July 1982, lot 244.

3. d'Hulst 1974, pp. 536-537, no. c66, fig. 543.

A boat sails directly toward the viewer. In the centre, against the mast, sits the Virgin with the Child next to her and St Joseph behind her. To the left are five figures and two cows; to the right, five more figures (including a woman with a child) and a donkey. The sheet probably illustrates *The Return of the Holy Family from Egypt*.

The composition roughly corresponds to that of a heavily restored picture, signed and dated *IOR Fe A° 1652*, in the Slott Museum at Skokloster, Sweden [cat. A83] (fig. B59a). There are more figures in the canvas, however.

A copy of the present drawing is in the Kunstsammlungen der Veste Coburg.¹

Young Man, Crouching over a Stool, formerly in the collection of Professor Theodore Heinrich at Toronto,² is a study for a figure that occurs in the painting at Skokloster, but not in the present composition drawing from the British Museum. The sheet that belonged to the former Heinrich Collection is a copy after a lost drawing by Jordaens.³



Fig. B59a. Jacob Jordaens, *The Holy Family with Various Persons and Animals in a Boat*, canvas, 222 x 254 cm. Slott, Skokloster, Sweden.

B60 The Wedding of Cleopatra and Mark Antony

Circa 1653

Laid down. Black and red chalk, pen and brown ink, watercolour and bodycolour; 217 x 197 mm. Below on the right and in the centre, mark of the Stedelijk Prentenkabinet, Antwerp (I. Suppl., no. 2054a). – *Verso*: left of centre, toward the bottom, confiscation stamp of the Hermitage, St Petersburg (I. Suppl., no. 2681a).

Antwerp, Stedelijk Prentenkabinet. Inv. no. 161

PROVENANCE Count Brühl (Dresden, 18th c.); in 1769 acquired by Catherine II; A. Alberoff (Bonn, 1811–72), bequeathed by him to the University of Kharkov (Ukraine); thence to the Museum of Fine Arts, Kharkov; Public Collections of the Soviet Union, sale, Leipzig (Boerner), 29 April 1931, lot 135, purchased there by the Bestendig Dotatiefonds, Artibus Patriae and the City of Antwerp for the Museum Plantin-Moretus and the Stedelijk Prentenkabinet.

EXHIBITIONS Ottawa 1968–69, no. 241; Antwerp 1978B, no. 63; Düsseldorf-Cologne 1979, no. 26; United States 1979–81, no. 44; Antwerp 1991A, no. 16.

LITERATURE Delen 1938, p. 86, no. 313, fig. XLIX; Van Puyvelde 1953, p. 197; d'Hulst 1956A, pp. 256, 378

(no. 140); Jaffé 1968–69, p. 210, no. 241, ill.; d'Hulst 1969B, p. 387, no. 241, fig. 5; d'Hulst 1974, pp. 380–381, no. A304, fig. 321; Held 1978, p. 731, no. 304; d'Hulst 1978A, p. 116, no. 63, ill.; d'Hulst 1979, p. 73, no. 26, ill.; Wortman 1979, p. 44, no. 12, ill.; C. Depauw, in [Exh. cat.] Antwerp 1991A, pp. 129–130, no. 16, ill.

I. Inv. no. 917. Canvas, 171 x 172 cm (including strips added by another hand). d'Hulst 1956A, p. 392, under no. 173; d'Hulst 1958C, pp. 150–153, fig. 13; Vogel 1958, p. 79, no. 917, ill.; Jaffé 1968–69, pp. 134–135, no. 107, ill.; d'Hulst 1974, pp. 86, 378–379 (under no. A302), 381 (under no. A304); d'Hulst 1982, p. 245, fig. 209.

Mark Antony, dressed as a Roman general, stands in the centre of the composition. Cleopatra, wearing a crown, is seen to the right of him. Both of them raise a forearm, and Mark Antony wounds Cleopatra's with his sword. Behind them is a priest flanked by two torchbearers. On the left, servants hold the dishes in which they will catch the lovers' blood. The marriage by the mingling of blood takes place in a temple, behind a balustrade.

This composition sketch of about 1653 was intended for an unknown work. The style and the proportions of the sheet are reminiscent of *The Death of Cleopatra*, in the Staatliche Museen at Kassel (fig. B60a),¹ and *The Banquet of Cleopatra*, in the Hermitage at St Petersburg [cat. A87]. Both paintings are dated 1653. The date of the present drawing is presumably about the same.



Fig. B60a. Jacob Jordaens, *The Death of Cleopatra*, canvas, 171 x 172 cm. Staatliche Museen, Kassel.



Circa 1655

Laid down. Red chalk, grey wash, heightened with white; 189 x 165 mm. Below on the left, the mark of the Louvre, Paris (L. 1886).

Paris, Musée du Louvre, Département des Arts graphiques.
Inv. no. 4707

PROVENANCE (?) Charles Paul de Bourgevin Vialart, comte de Saint-Morys (Paris and Hondainville, 1743–1795); confiscated from émigrés in the late 18th c., during the French Revolution.

LITERATURE E. Starcky, *Musée du Louvre, Cabinet des dessins. Inventaire général des dessins des Ecoles du Nord. Supplément aux inventaires publiés par Frits Lugt et Louis Demonts*, Paris, 1988, pp. 127–128, no. 172, ill.; d'Hulst 1974, Suppl. II, pp. 157–159, no. A293a, fig. 20.

1. Denucé 1932, pp. 176–178.
2. d'Hulst 1982, pp. 29–30, 230.
3. Von Sandrart 1675, II, p. 336; Von Sandrart (ed. Peltzer 1925), pp. 214–215.
4. T. Pignatti, *Veronese*, I, Venice, 1976, pp. 148–149, no. 248, fig. 578.
5. d'Hulst 1974, pp. 370–371, no. A293, fig. 309.
6. Denucé 1932, p. 178.
7. T. Pignatti, *op. cit.*, p. 180, no. A77, fig. 789, as 'opera attribuita'.
8. Oral communication.
9. Notes on the mount.

Venus, aflame with love for Adonis, is seated at the base of a tree. Her right hand rests on the shoulder of her lover, who stands behind her. With one hand Adonis caresses her breast, while holding a leash in the other. At their feet sits Cupid, the winged god of love, and beside them stand three dogs.

Immediately after her abdication in 1654, Queen Christina of Sweden left for Rome. She interrupted her journey at Antwerp, where she stayed with Don Ferdinando de Yllán. While there she had the notary J.S. Le Rousseau compile an inventory of the art works with which she had left Sweden.¹ Given his close relations with the Swedish court,² we may assume Jordaens had the opportunity to see and copy Christina's collection before she left Antwerp.

The inventory records several paintings attributed to Paolo Veronese,

an artist Jordaens admired, according to Joachim von Sandrart.³ A drawing after one of these pictures — *Mars and Venus*, now in the Metropolitan Museum of Art at New York⁴ — presently belongs to the collection of Mrs I.Q. van Regteren Altena at Amsterdam.⁵

The present sheet is a copy after a picture listed in the same inventory as 'Une pièce de Venus et Adonis de Paolo Veronese'.⁶ One version of it is in the University Museum, Edinburgh (fig. B61a).⁷ The drawing, formerly classified as School of Veronese, was recognised by Oberhuber⁸ as deriving from the circle of Jordaens and later correctly attributed to the master himself by Jaffé.⁹ Since it is stylistically very close to the sketch in the collection of Mrs I.Q. van Regteren Altena, there is no reason not to assume both sheets originated at the same time.



Fig. B61a. Attributed to Veronese, *Venus and Adonis*, canvas, 80 x 55 cm. University Museum, Edinburgh.



B62 The Triumph of Minerva

Circa 1655–60

Sheet composed of several fragments. Black and red chalk, watercolour; 380 x 600 mm. Below on the right, mark of the collector Sir Joshua Reynolds (L. 2364).

Private collection

PROVENANCE Sir Joshua Reynolds (London, 1723–92); purchased from the Ryaux Gallery at Paris in 1959.

EXHIBITIONS Antwerp–Rotterdam 1966–67, no. 119; Antwerp 1978B, no. 70; *Een schilderij centraal. De Slapende Mars van Hendrick ter Brugghen*, Centraal Museum, Utrecht, 1980.

LITERATURE d'Hulst 1963, pp. 21–22, pl. 11; d'Hulst 1966–67, p. 121, no. 119, ill.; d'Hulst 1974, pp. 409–410, no. A339, fig. 356; R. Baumstark, 'Ikonographische Studien zu Rubens Kriegs- und Friedensallegorien', *Aachener Kunstblätter*, XLV, 1974, pp. 175–176, 225 (note 383); Held 1978, pp. 731–732, no. 339; d'Hulst 1978A, pp. 121–122,

no. 70, ill.; E. de Jong, [Exh. cat.] *Een schilderij centraal. De Slapende Mars van Hendrick ter Brugghen*, Centraal Museum, Utrecht, 1980, p. 19, fig. 29; d'Hulst 1982, p. 313, fig. 219.

1. On Minerva Pacifera, see R. Baumstark, op. cit., pp. 162–172.
2. [J. Szablowski], *De Vlaamse wandtapijten van de Wavelburch te Krakau*, Antwerp, 1972, pp. 321–324.
3. Lugt 1949, p. 14, no. 1014, fig. XVI.
4. d'Hulst 1974, pp. 410–411, no. A340, fig. 357; R. Baumstark, op. cit., pp. 175–176, fig. 35.
5. d'Hulst 1974, p. 548, no. c84, fig. 565.

Wearing a helmet, Minerva sits on a throne in the centre of the composition, beside an old man with a civic crown who presents her with an apple. In one hand the goddess holds the aegis (the shield embossed with the head of Medusa) and in the other the palm of victory. She is crowned with laurel by Chronos (Time), while Fame sounds a double trumpet. One of the Furies, who traditionally accompany Mars, lies broken beneath her feet. To the left of the Fury sits the unarmed god of war, wearing a helmet and holding a sword between his legs, while to the right of her Venus, the goddess of peace, nurses a child, attended by Hercules. On the far right of the composition Mercury, the god of trade, functions as a pendant to the country folk bringing gifts from the left. The last two motifs mentioned — Mercury and the country folk — represent the blessings of peace.

Minerva, whom both Homer and Ovid call 'fighter for peace' (Pacifera), has vanquished Mars, the god of war, thus safeguarding prosperity and good fortune.¹ As Baumstark has shown, the sheet is an allegory of peace and originated shortly after peace was signed in 1648; the successful conclusion of the negotiations was seen as a milestone en route to a lasting European peace.

The man with the crown of city walls who gives Minerva an apple probably personifies the City of Antwerp. In iconographical sources and contemporary descriptions of ceremonies welcoming foreign potentates to Antwerp, one often finds references to and depictions of Minerva, who is usually honoured together with Neptune.²

Notwithstanding the principal figure's attributes (aegis and helmet), Held rejects her identification with the goddess of wisdom. The bared breast is 'an unlikely motif for Minerva' in his view. Yet Rubens had already depicted the goddess with aegis, helmet and bared breast — in his drawing *Hercules and Minerva Fighting Mars* in the Louvre (fig. B62a), for instance.³ Even Jordaens's choice of that motif was presumably inspired by Rubens.

The work for which this sketch was intended has not been identified. There is a second, related sheet, which is smaller and has a somewhat different composition, in the Pierpont Morgan Library, New York (fig. B62b).⁴ Which of the two is earlier is difficult to say. Of course Jordaens could have made still other drawings for the same unknown work. On stylistic grounds the two sheets can be situated about 1655–60.

Judging from a (probably workshop) copy now in the Stedelijk Prentenkabinet, Antwerp,⁵ the present sheet originally numbered one more figure — a standing man — on the left side. Indeed part of the missing figure's hand, carrying a purse, can still be seen. Comparison between this sheet and the copy also reveals that Mercury and the tree against which he is leaning were fully shown, and that a bit more of the foreground could be seen below. We can thus conclude that the present drawing was trimmed on the left, right and bottom.



Fig. B62a. Peter Paul Rubens, *Hercules and Minerva Fighting Mars*, drawing, 370 x 359 mm. Louvre, Paris.

Fig. B62b. Jacob Jordaens, *The Triumph of Minerva*, drawing, 270 x 420 mm. Pierpont Morgan Library, New York.



B63 Jeroboam Receiving Part of the Garment of the Prophet Ahijah

Circa 1660

Black and red chalk, watercolour; 313 x 247 mm. Below on the left, inscribed in pen by another hand, *Jordaens*; below on the right, marks of the collectors J. Dupan (t. 1440), J.L.H. Le Secq (t. 1336) and E. Rodrigues (t. 897). *Verso*: mark of the collector J.P. Heseltine (t. 1507).

Private collection

PROVENANCE Jules Dupan (Geneva, mid-19th c.); J.L.H. Le Secq, called Des Tournelles (Paris, 1818-82); E. Rodrigues (Paris, 1853-1928); J.P. Heseltine (London, 1843-1929); sale, Amsterdam (F. Muller), 27-28 May 1913, lot 131; Mrs E. John Heidsieck, sale, New York (Parke-Bernet Gallery), 12-13 February 1943, lot 120; sale, Amsterdam (Sotheby-Mak van Waay), 3 May 1976, lot 105.

EXHIBITION Antwerp 1978B, no. 74.

LITERATURE d'Hulst 1974, pp. 436-437, no. A370, fig. 388; d'Hulst 1978A, pp. 125-127, no. 74, ill.; Nelson 1979, pp. 14, 441-442 (no. 67), pl. 156; d'Hulst 1982, pp. 307, 313, fig. 222.

1. Donnelly 1959, p. 361; Nelson 1979, p. 15.
2. See also 'Chronology', 16 October 1679, and Nelson 1979, pp. 14-15, 444 (under no. 71b).
3. d'Hulst 1974, p. 437, no. A371, fig. 389; Nelson 1979, pp. 14-15, 442 (no. 68), pl. 157.
4. d'Hulst 1974, pp. 435-436, no. A369, fig. 390; Nelson 1979, pp. 14-15, 443-444 (no. 71a), pl. 160.
5. d'Hulst 1974, pp. 437-439, no. A372, fig. 391; Nelson 1979, pp. 14-15, 443 (no. 70), pl. 159. A copy of this sheet is in the Graphische Sammlung Albertina, Vienna (d'Hulst 1974, pp. 562-563, no. C108, fig. 595).
6. d'Hulst 1974, p. 439, no. A373, fig. 392; Nelson 1979, pp. 14-15, 442-443 (no. 69), pl. 158.

Jeroboam, son of Nebat, meets the prophet Ahijah the Shilonite on a lonely road leaving Jerusalem. Ahijah, on the right, rends his cloak into twelve pieces and presents ten of them to Jeroboam, telling him that Yahweh has decided to make him king over ten of the tribes of Israel, and that in punishment for his father's idolatry Rehoboam, Solomon's son, will be assigned only one tribe (1 *Kings* 11:29-39). When Jeroboam became king of Israel after Solomon's death, he too fell into idolatry: he had golden calves placed at Bethel and Dan. In punishment for his apostasy Yahweh destroyed all Jeroboam's descendants.

In one of the passages he devoted to Jeroboam in the *Institutes of the Christian Religion*, John Calvin explained that setting up the golden calves was against God's will. Under the papists, he added, religion has degenerated to the level it was at in Israel at the time of Jeroboam; they practiced an even more heinous form of idolatry, and their theology is equally corrupt. Jordaens was presumably familiar with Calvin's views, directly or indirectly, and used the story of Jeroboam to ridicule the veneration of images as it was practiced in the Roman Catholic Church.¹

Made in about 1660, this design sketch was intended for one of the tapestries in the cycle known as *The History of Jeroboam*. Not one of them has ever been identified. Of the thirty cartoons which the Antwerp tapestry weaver and dealer Michiel Wauters purchased from Jordaens's estate, several illustrated subjects from this cycle.²

Another composition drawing for the same series and indeed the same subject as the present sheet formerly belonged to the Hermitage, St Petersburg, but is now lost (fig. B63a).³

Several other drawings can also be linked to the same cycle: *The Wife of Jeroboam and the Prophet Ahijah*, with the dealer Bernard Houthakker at Amsterdam in 1968⁴; *Jeroboam Punished for Setting up the Golden Calves, and his Withered Hand Healed by the Prophet*, Koninklijke Bibliotheek Albert I, Brussels⁵; *Jeroboam Punished by the Prophet*, Musée des Beaux-Arts, Grenoble.⁶



Fig. B63a. Jacob Jordaens, *Jeroboam Receiving Part of the Garment of the Prophet Ahijah*, drawing, 220 x 190 mm. Whereabouts unknown (formerly Hermitage, St Petersburg).



B64 The Presentation in the Temple

Circa 1660

Sheet consists of three strips. Watercolour and bodycolour over black and red chalk; 460 x 305 mm. Above, in the centre of the composition, inscribed in pen, *Luc 2. 29*.

Bremen, Kunsthalle. Inv. no. 10/208

PROVENANCE A.G. de Visser, The Hague, sale, Amsterdam, May 1881, lot 193; A. Freiherr von Lanna (Prague, 1836–1909), sale, Stuttgart (H.G. Gutekunst), 6–11 May 1910, lot 324, where the sheet was purchased for the museum by Dr G. Pauli.¹

LITERATURE G. Pauli, 'Flandrische Zeichnungen aus der Umgebung des Rubens', *Jahresbericht des Vorstandes des Kunstvereins in Bremen über das Geschäftsjahr 1912/13*, p. 3, no. 3, fig. 4.

1. According to Dr Anne Röver-Kann, curator of the Bremen printroom, the sheet, which is now laid down, bears an inscription on the verso — J. Jordaens. Coll. A.G. de Visser, *Amsterd.*, no. 193, Mai 1881. *Das Bild, wofür hier die Skizze, soll sich in der Dresdener Galerie befinden. A. Lanna* — as well as the mark of A. Freiherr von Lanna (L. 2773).
2. Canvas, 395 x 305 cm. Buschmann 1905A, p. 128; Rooses 1908, pp. 192, 210–213, 230, 253, ill. opposite

- p. 216 (in reverse image); Woermann 1908, p. 330, no. 1012; d'Hulst 1956A, pp. 273, 430 (under no. 281, 282); d'Hulst 1974, pp. 199 (under no. A99), 555 (under no. C95), 556 (under no. C96); Catalogue Dresden 1979, pp. 212–213, no. 1012, ill.; d'Hulst 1982, p. 262, fig. 224.
3. See under cat. B54, note 2.
 4. Canvas, 115 x 105 cm. *The Bob Jones University Collection of Religious Paintings*, II, Greenville, South Carolina, 1962, p. 304, no. 178, ill.; Jaffé 1968–69, pp. 114–115, no. 74, ill.; d'Hulst 1974, p. 199, under no. A99; d'Hulst 1982, p. 262.
 5. d'Hulst 1974, pp. 199–200, no. A99, fig. 110.
 6. d'Hulst 1974, pp. 555–556, no. C96, fig. 575.
 7. d'Hulst 1974, pp. 555, no. C95, fig. 574.

The scene is set in the Temple of Jerusalem. St Simeon stands in the middle, holding the Child, with the old prophetess Anna at his side. The Virgin and St Joseph kneel before him, with two turtle doves in a basket between them, the sacrifice required by Jewish law. Around them are temple servants, worshippers with sacrificial animals and beggars. In the air float two small angels supporting a scroll (*Luke 2:22–38*).

The design was intended for a painting of c. 1660 in the Gemäldegalerie, Dresden (fig. B64a).² The canvas diverges from the drawing on several counts: Simeon stands no longer in the middle, but on the right, Mary and Joseph have been moved to the left, and the angels have been replaced by the Ark of the Covenant.

Besides the Dresden picture, two other works showing the *Presentation in the Temple* are also known. The one, dateable about 1645, is in the Rubenshuis at Antwerp³ and the other, of about 1660, in the Bob Jones University Gallery, Greenville, South Carolina.⁴ A drawing with the same subject of about 1630–35 in the Metropolitan Museum, New York,⁵ is probably a *modello* for a tapestry.

The Graphische Sammlung Albertina at Vienna owns a workshop copy after the exhibited sheet.⁶ Another composition drawing, in the Landesgalerie at Hannover,⁷ is also close to the canvas at Dresden and is likewise a copy by the studio.



Fig. B64a. Jacob Jordaens, *The Presentation in the Temple*, canvas, 395 x 305 cm. Gemäldegalerie, Dresden.



B65 Study of a Horse

Circa 1661

Sheet trimmed on the left and transferred to a larger support. Black and red chalk, heightened with white; 340 x 258 mm. Below on the left, mark of the collector M. Van Parijs (L. 2531; with No. 555) and a stamp indicating provenance from the estate of J.F. Lahmann (L. Suppl. 1656c).

Bremen, Kunsthalle. Inv. no. 37/160

PROVENANCE M. Van Paris (Brussels, c. 1800); Johann Friedrich Lahmann (Dresden, d. 1937), who bequeathed the sheet to the Kunsthalle, Bremen.

Detailed drawing of a horse and outline of a figure seen from behind.

As Jaffé has shown,¹ this is a study for the horse in the left foreground of *The Peace between Gaius Julius Civilis and Cerialis* (fig. B65a),² one of three works Jordaens painted in 1661 for the new Town Hall (now Royal Palace) of Amsterdam.³ The adumbrated figure appears in that picture as a groom.

There are also other preparatory studies for *The Peace between Gaius Julius Civilis and Cerialis*, namely *Mother and Child* in the Museum of Fine

EXHIBITION Antwerp-Rotterdam 1966-67, no. 108.

LITERATURE d'Hulst 1958c, pp. 153-154, fig. 14; Jaffé 1966, p. 626; d'Hulst 1966-67, p. 114, no. 108, ill.; Jaffé 1968-69, p. 164, under no. 155; d'Hulst 1969b, p. 386, under no. 155; d'Hulst 1974, pp. 452-453, no. A392, fig. 412.

1. Jaffé 1966, p. 626.

2. Buschmann 1905A, pp. 44-45, 127; Rooses 1908, pp. 204-205; Van de Waal 1952, I, p. 228; Van Puyvelde 1953, pp. 55-56; d'Hulst 1956A, pp. 271, 299, 400 (under no. 192); Jaffé 1968-69, fig. xxxviii; d'Hulst 1974, pp. 89, 269 (under no. A181), 451 (under no. A390), 452 (under no. A391), 453 (under no. A392,

A393); d'Hulst 1982, pp. 236, 262.

3. See 'Chronology', 13 January 1661, 17 June 1661, 1 November 1661, 13 June 1662.

4. d'Hulst 1974, p. 452, no. A391, fig. 411.

5. d'Hulst 1974, p. 453, no. A393, fig. 413.

6. d'Hulst 1974, p. 269, no. A181, fig. 195.

7. Buschmann 1905A, pp. 44-45, 127; Rooses 1908, pp. 204-205; Van Puyvelde 1953, pp. 55-56; d'Hulst 1956A, pp. 271, 299, 400 (under no. 192); d'Hulst 1974, pp. 89, 451 (under no. A390), 562 (under no. C107); d'Hulst 1982, pp. 236, 262.

8. Buschmann 1905A, pp. 44-45, 127; Rooses 1908, pp. 204-205; Van Puyvelde 1953, pp. 55-56; d'Hulst 1956A, pp. 271, 299, 400 (under no. 192); d'Hulst 1974, pp. 89, 451 (under no. A390); d'Hulst 1982, pp. 236, 262.

9. Van Puyvelde 1953, pp. 55-56; d'Hulst 1974, pp. 90, 91, 451 (under no. A390); d'Hulst 1982, p. 262.

Arts, Montreal,⁴ and *Groom Carrying a Bridle* in the Museum der bildenden Künste, Leipzig.⁵ An earlier drawing of a *Dog Asleep* in the Musée des Beaux-Arts, Besançon,⁶ was used for the same picture.

The three paintings Jordaens delivered for the Amsterdam Town Hall in 1661 — *The Peace between Gaius Julius Civilis and Cerialis*, *Samson Rout-ing the Philistines*,⁷ *Night Raid of the Batavians on the Roman Camp*⁸ — and a fourth picture, completed in 1666, with *David and Goliath*,⁹ are still *in situ*.



Fig. B65a. Jacob Jordaens, *The Peace between Gaius Julius Civilis and Cerialis*, canvas, c. 550 x c. 500 cm. Royal Palace, Amsterdam.



B66 Christ among the Doctors

1663 or shortly before

Sheet pasted onto a larger one, the drawing extended below. Red and black chalk, watercolour and bodycolour; 412 x 283 mm.

Antwerp, Stedelijk Prentenkabinet. Inv. no. 527

PROVENANCE Belonged to Mrs d'Avezac de Castera, Dax, France, in 1904; Maurice Delacre (Ghent, 1862-1938); Rouit-Berger, Paris; presented by the Dotatiefonds.

EXHIBITIONS Antwerp 1905, no. 95; Ottawa 1968-69, no. 262; Antwerp 1978, no. 79; Düsseldorf-Cologne 1979, no. 17; United States 1979-81, no. 15.

LITERATURE L. Quarrré-Reybourbon, *Amoult de Vuez, peintre lillois (1644-1720)*, Lille, 1904, p. 68, no. 39, fig. IX, as *Amoult de Vuez*; Rooses 1908, pp. 210, 254; Delen 1938, p. 86, no. 314, fig. 1; Delen 1943, pp. 7, 14, fig. 5; Van Puyvelde 1953, p. 189; d'Hulst 1956A, pp. 299, 401 (no. 194); Jaffé 1968-69, p. 221, no. 262, ill.; d'Hulst 1974, pp. 454-455, no. A395, fig. 416; d'Hulst 1978A, pp. 130-131, no. 79, ill.; d'Hulst 1979, pp. 55, 57, no. 17, ill.; Wortman 1979, p. 47, no. 15, ill.

1. Inv. nos. 2730, 2731.

2. Canvas, 429 x 330 cm. Buschmann 1905A, p. 128, fig. XLII; Rooses 1908, pp. 174, 208-210, 227, 228-229, ill. opposite p. 212 and on pp. 210, 211; *Verzeichnis der Gemäldesammlung der Stadt Mainz*, Mainz, 1925, p. 36; d'Hulst 1956A, pp. 272-273, fig. 176; d'Hulst 1974, pp. 90, 360 (under no. A281), 455 (under no. A395), 456 (under no. A396), 457 (under no. A397); d'Hulst 1982, p. 262, fig. 229.

3. Piot 1883, p. 38.

4. Inv. no. 1909 (815). Canvas, 238 x 296 cm. Rooses 1908, p. 209; *Altere Pinakothek, München. Amtlicher Katalog*, Munich, 1936, p. 119, no. 1909; d'Hulst 1974, p. 455, under no. A395; d'Hulst 1982, p. 262.

5. d'Hulst 1974, p. 456, no. A396, fig. 417.

6. d'Hulst 1974, pp. 456-457, no. A397, fig. 418.

7. Oil on paper, mounted on cardboard, 37 x 29 cm. Jaffé 1968-69, pp. 102-103, no. 56, ill.; d'Hulst 1982, p. 142.

8. Canvas, 258 x 251 cm (including a strip added later at the top). Kauffmann 1927, p. 206, note 22; L. Van Puyvelde, 'An Unpublished Jordaens', *The Burlington Magazine*, LXII, 1933, pp. 217, 222, fig. 1; Van Puyvelde 1953, pp. 105-106, 116, fig. 74; d'Hulst 1956A, pp. 148, 196-197, fig. 89; d'Hulst 1966-67, p. 85, under no. 62; Jaffé 1968-69, p. 103, no. 57, ill.; *Musée des Beaux-Arts, Tournai. Catalogue des peintures et des sculptures*, Tournai, 1971, p. 57, no. 373; d'Hulst 1982, p. 142.

The twelve-year-old Christ stands before a lectern on a dais in the Temple. With right arm raised He addresses the doctors seated in the foreground, who either listen to Him or pore over weighty tomes. A number of spectators, some to the left of Jesus and others on the upper level behind a balustrade, listen raptly. The Virgin and St Joseph have been placed among the spectators on the right. The Temple itself has columns, a cupola and vaults. Above Christ hangs a drapery (*Luke 2:41-50*).

For both the composition and the iconography of this theme Jordaens turned to representations of the same theme by Maarten de Vos, such as his two drawings of 1585 and 1587 in the Hermitage, St Petersburg.¹

Two pictures of *Christ among the Doctors* by Jordaens are known. The first is found in the Landesmuseum at Mainz, signed and dated *Jc. Jor. fec. 1663* (fig. B66a)²; it was painted for the high altar of the church of St Walpurga at Furnes and, after being removed from the church by commissars of the French Republic in 1791, presented to the Landesmuseum by Napoleon.³ The second picture, in the Alte Pinakothek at Munich,⁴ repeats the composition of the Mainz canvas but the workshop helped convert it from an upright to an oblong format. As regards composition, the pre-

sent drawing roughly agrees with the Mainz canvas, for which it is probably an initial sketch.

A second composition drawing, in the Pierpont Morgan Library at New York (fig. B66b),⁵ is closer still to the painting at Mainz. It, too, is designed around a vertical axis. St Joseph and the Virgin have already been placed on the left of the young Christ, and the group of Pharisees in the right foreground closely resembles the corresponding group in the canvas. For the principal motif — Christ addressing the doctors — the artist returned to his first design, which has Him standing rather than sitting, as He appears in the second sheet.

The doctor leaning over the back of his chair in the painting to pick up a book is included in neither drawing. Jordaens studied this figure twice, on a sheet in the Musée des Beaux-Arts et d'Archéologie at Besançon.⁶ Yet for one of the scribes in the left foreground of the painting he returned to a *Head of an Old Man* in the Stichting P. and N. de Boer at Amsterdam⁷; he had made this life study in oils c. 1640 for *Christ in the House of Martha and Mary*, a picture now in the Musée des Beaux-Arts at Tournai.⁸



Fig. B66a. Jacob Jordaens, *Christ among the Doctors*, canvas, 429 x 330 cm. Landesmuseum, Mainz.

Fig. B66b. Jacob Jordaens, *Christ among the Doctors*, drawing, 440 x 331 mm. Pierpont Morgan Library, New York.



B67 Chronos and a Young Woman

Circa 1663 or shortly thereafter

Sheet widened with a small strip on the right. Red and black chalk, watercolour and bodycolour; 347 x 170 mm.

Rotterdam, Museum Boymans-van Beuningen. Inv. no. v.61

PROVENANCE Dr H. Wellesley (Oxford, 1791–1866), sale, London (Sotheby's), 25 June 1866, lot 876; F.W. Koenigs (Cologne and Haarlem, 1881–1941); presented to the Stichting Museum Boymans by D.G. van Beuningen in 1940.

EXHIBITION *Meesterwerken uit vier eeuwen*, Museum Boymans, Rotterdam, 1938, no. 294.

LITERATURE d'Hulst 1953–54, p. 77, fig. 15; d'Hulst

1956A, pp. 277, 383 (no. 152); d'Hulst 1969A, pp. 111–113, fig. 8; d'Hulst 1974, pp. 461–462, no. A402, fig. 423; Held 1978, p. 732, no. 402.

1. Canvas, 147 x 198 cm. In 1949 with the dealer Julius Weitzner, New York; sale, New York (Parke-Bernet), 25 May 1951, lot 605. Speth-Holterhoff 1957, p. 193, fig. 74; d'Hulst 1969A, p. 113, fig. 9.

A muscular old man with wings is seen facing left. The laurel wreath and hourglass on his head leave no doubt that he represents Chronos (Time). In his arms he holds flowers and fruit, part of a large bouquet being presented to him by a young female nude. On the right is a herm, and below a recumbent dog.

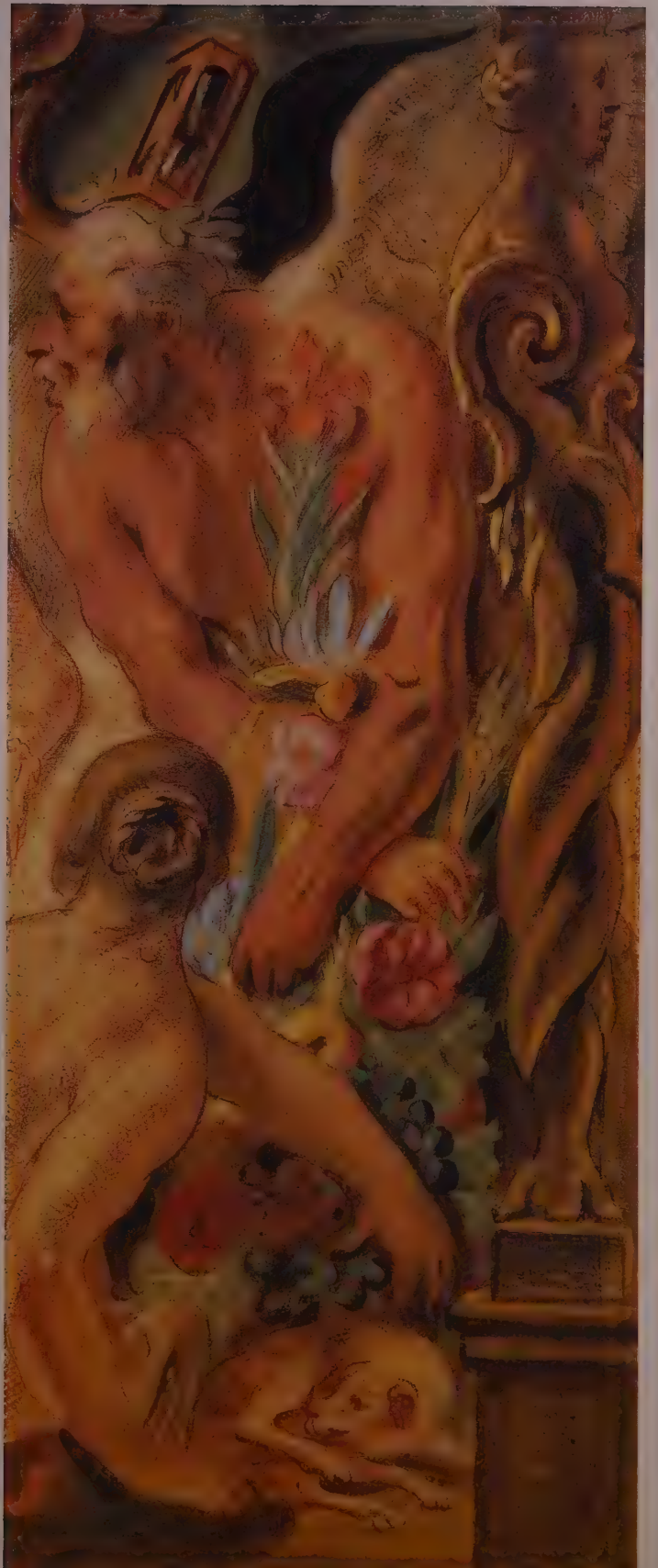
The exhibited sheet is a fragment of a composition sketch, the rest of which does not survive. Originally it must have extended further to the left and been approximately three times as wide. This can be deduced from an *Academy Piece*, signed and dated J.J.V. Opstal F 1698 (fig. B67a),¹ which represents a painting by Jordaens; the right part of that composition corresponds with the drawing under discussion. In the picture, which illustrates a *Vanitas* theme — probably the transience of love — six figures appear under a canopy. The central one, a female nude, is embraced by a young man who has been struck by Cupid's arrow. At her

feet is seated another young female nude, seen from behind, carrying a cornucopia and with a small dog beside her. On either side of the group are symbols of the transience of earthly things. On the left is a woman holding up a skull, and on the right the winged Chronos with an hourglass on his head. The exhibited drawing forms part of this same composition.

The canvas, signed and dated by Van Opstal, is in fact the work of several artists, including Jordaens. Most of them were members of the Antwerp Academy, and each contributed a different part. Since Jordaens died in 1678 and the canvas is dated 1698, the picture must have been painted over a long period of time. Indeed work on it may have commenced as early as 1663, when the Academy was founded. This would mean the drawing is of about the same date, which is feasible stylistically.



Fig. B67a. J.J. van Opstal et al., *Academy Piece*, canvas, 147 x 198 cm. Sold at New York in 1951.



PRINTS AFTER JORDAENS

Schelte à Bolswert, whose real name was Schelte Uyttema, was born around 1586 in the Frisian town of Bolsward. In July 1617 he settled in Antwerp, where he was inscribed as a master in the Guild of St Luke in 1625-26. He died there on 12 December 1659.

B68 Christ on the Cross

Copper engraving, 628 x 428 mm.

EXHIBITED IMPRESSION *Antwerp, Stedelijk Prentenkabinet.*
Inv. no. 18.875 (first state)

INSCRIPTIONS At the top, on the Cross, in Latin: *JESVS NAZARENVS REX IYDAEORVM*, and the same text in Hebrew and Greek. At the bottom, in the margin, four verses in two columns: *Aspice peccator, prote Dominator olympi, / Caluanijs pendet victima caesa iugis. / En Caput inclinat, Liuentia brachia tendit, / Ut tibi cum reliquis oscula chara ferat.*, as well as: *I. Iordaens inuentor et pinxit., Scheltius à Bolswert sculpsit;* and finally, in pen and ink: *première Epreuve avant le Cum privilegio très rare.*

LITERATURE Hecquet 1751, no. 10; Le Blanc, I, p. 432, no. 58; Rooses 1908, pp. 14, 177; Wurzbach, I, pp. 133 (no. 21), 771 (no. 2); Hollstein, III, p. 74, no. 23; IX, p. 227, no. 3; Jaffé 1968-69, pp. 242-243, no. 294, ill.; d'Hulst 1978A, p. 137, no. 82, ill.; Wortman 1979, p. 48, no. 16, ill.

1. Canvas, 242 x 185 cm. Buschmann 1905A, pp. 61-62; Rooses 1908, pp. 10-13, ill. opposite p. 8; d'Hulst 1953A, pp. 129-130, fig. 22; Van Puyvelde 1953, pp. 14, 101-102, fig. 70, 71; d'Hulst 1956A, pp. 53-54, fig. 20; d'Hulst 1974, p. 134, under no. A41; d'Hulst 1982, pp. 78, 277, fig. 45.
2. Panel, 237 x 171 cm. Descamps 1769, p. 199; Piot 1883, p. 28, no. 70; [J. Jan], *Musée de la ville de Rennes. Catalogue des tableaux, dessins, bas-reliefs & statues*, Rennes, 1884, p. 29, no. 103; Buschmann 1905A, pp. 65-66; Rooses 1908, pp. 13-14; Van Puyvelde 1953, p. 103; d'Hulst 1956A, pp. 91, 93, fig. 53; d'Hulst 1982, pp. 90, 92, fig. 58.



Freely translated, the Latin reads: 'Behold, sinner, for your sake the Lord of Olympus hangs on Mount Calvary. See how he bows his head and stretches out his bruised arms to offer you and the rest of the world the kiss of grace'.

Jordaens treated the subject of *Christ on the Cross* several times. A picture of about 1617, made for the church of St Paul in Antwerp where it is still preserved,¹ is the oldest known example. In the early 1620s the master also painted a panel for the Begijnhof church in Antwerp, now in the Musée des Beaux-Arts et d'Archéologie at Rennes.² Our print is most closely related to a workshop variant of the latter, presently in a private collection in Antwerp [cat. A27]; it reverses the scene, shows Mary in a somewhat different attitude, and omits both the executioner and the ladder on which he is standing.

B69 As the Old Sang, So the Young Pipe

Copper engraving, 339 x 454 mm.

EXHIBITED IMPRESSION Antwerp, Stedelijk Prentenkabinet.
Inv. no. 18.026

INSCRIPTIONS At the top, within the composition, in a cartouche: *Soo D'oude Songen Soo Pepen De Jongen*. At the bottom, in the margin, two verses in two columns: *Quod Cantant patulo maiores ore frequenter, / Hoc Resonare Tubis Cauta Iuuenta studet. / Hec Bene depinxit Zenxis superauerat Artem, / Si foret his Senibus vita, sonusque Tubis.*, and below this: *I. Iordaens inuent. et pinxit., S. à Bolswert sculpsit.*

LITERATURE Hecquet 1751, no. 24; Le Blanc, I, p. 435, no. 194; Rooses 1908, pp. 74, 177; Wurzbach, I, pp. 133 (no. 25), 771 (no. 6); Hollstein, III, p. 87, no. 293; IX, p. 227, no. 8; Jaffé 1968–69, p. 244, no. 299, ill.; d'Hulst 1974, p. 221, under no. A128; d'Hulst 1978A, pp. 137–138, no. 83, ill.; Wortman 1979, p. 49, no. 17, ill.; d'Hulst 1982, p. 335, note 62.

The purport of the Latin text is that the young follow their elders' example.

The print is a reverse reproduction of a picture by Jordaens of 1638 in Antwerp's Koninklijk Museum voor Schone Kunsten [cat. A55]. Yet it differs from the canvas with respect to several details, such as the form of the cartouche and the script of the proverb inscribed on it.



B70 Pan Playing the Flute

Copper engraving, 331 x 423 mm.

EXHIBITED IMPRESSION Antwerp, Stedelijk Prentenkabinet.
Inv. no. 18.033

INSCRIPTIONS At the bottom, in the margin, four verses in two columns: *Pan sedet et viridi ridens sub tegmine fagi, / Depromit Lepidos gutture Dulce sonos. / Festiuo quatiens terram pede, gaudia fingit, / Grex tener; et placido gramina dente legit.*, and below this: *Jacques Iordaens inuent: et pinxit., S. à Bolswert sculpsit.*

LITERATURE Hecquet 1751, no. 21; Le Blanc, I, p. 435, no. 189; Rooses 1908, p. 177; Wurzbach, I, pp. 133 (no. 24), 771 (no. 5); Hollstein, III, p. 85, no. 285; IX, p. 227, no. 6; Jaffé 1968–69, p. 245, no. 302, ill.; d'Hulst 1978A, p. 138, no. 84, ill.; Wortman 1979, p. 50, no. 18, ill.; d'Hulst 1982, p. 155.

Freely translated, the Latin reads: 'Pan sits laughing beneath the verdant beech and sings sweetly, as the young flock dances with joy'.

The figure of Pan playing the flute in a landscape, surrounded by goats and sheep, corresponds to a painting by Jordaens of c. 1630–35, now in the Rijksmuseum Amsterdam [cat. A43]. The engraver enlarged the original composition on all four sides, making it more three-dimensional.



B71 The Infant Jupiter Fed by the Goat Amalthea

Copper engraving, 361 x 472 mm.

EXHIBITED IMPRESSION *Antwerp, Stedelijk Prentenkabinet.*
Inv. no. 18.032 (first state)

INSCRIPTIONS At the bottom, in the margin, four verses in two columns: *Quid mirum natura Iouis si cedat Amori / Et vaga per thalamos ambulet illicito. / Ecce inter Satyros nutritur lacte caprino, / Naturam capre, suxerat et sequitur.*, as well as: *Iac: Iordaens inuent., Cum privilegio., S. à Bolswert sculpsit.*

Freely translated, the Latin reads: 'No wonder Jupiter's nature drives him to fickle love and to wander from one forbidden bedchamber to another. Lo, he was raised among satyrs and nourished with goat's milk'. Contemporaries associated goats with lechery.

With minor variants, the print reproduces in reverse a painting by Jordaens of about 1630–35 in the Louvre, Paris [cat. A45]. Two drawings in the Herzog Anton Ulrich-Museum at Brunswick¹ are copies after the same print by other hands. An ivory relief belonging to the Victoria & Albert Museum, London, which is 18.7 cm wide and signed with the initials *I.E.*, for Ignaz Elhafen, also derives from it.²

LITERATURE Hecquet 1751, no. 20; Le Blanc, I, p. 435, no. 190; Rooses 1908, pp. 87, 177; Wurzbach, I, pp. 133 (no. 22), 771 (no. 3); Hollstein, III, p. 85, no. 283; IX, p. 227, no. 4; Jaffé 1968–69, p. 244, no. 300, ill.; d'Hulst 1974, p. 229, no. A138; d'Hulst 1978A, p. 138, no. 85, ill.; Wortman 1979, p. 51, no. 19, ill.; d'Hulst 1982, p. 335 (note 44).

1. d'Hulst 1974, pp. 503 (no. c7, fig. 484A), 504, (no. c8, figs. 484B, 485).
2. Inv. no. A49–1949. 'Recent Acquisitions', *The Burlington Magazine*, xcvi, 1954, pp. 127, 129, fig. 33.



B72 Mercury and Argus

Copper engraving, 416 x 522 mm.

EXHIBITED IMPRESSION *Brussels, Koninklijke Bibliotheek*
Albert I. Inv. no. S.1 8821

INSCRIPTIONS At the bottom in the margin, six verses in three columns: *Centum oculos Argus vigili cervice gerebat, / Hos tamen incautos sopit Atlantiades; / Nam modulis nimium devotus ut arrigit aures, / Inachidis custo, ense petit obit. / Virgeneus custos pudor est oculatus ut Argus / Interit, ascultans illa qua dictat Amor.,* as well as: *I. Iordaens / inuent. et pinxit / Cum privilegio., Schelte à / Bolswert / sculpsit.*

Freely translated, the Latin reads: 'Argus had one hundred eyes on his wakeful neck, yet thanks to his music, Atlas's grandson [Mercury] charmed him to sleep and killed him with a sword. Like Argus, Chastity keeps watch with a hundred eyes, but is vanquished when she heeds the dictates of love'. The text clarifies the moral significance of the myth.

The print is probably a reverse reproduction of a painting sold along with four other works to Martinus van Langenhoven at Antwerp in 1646. The canvas now belongs to a private American collection.¹ A variant of the same picture appears in the upper right of Watteau's *L'enseigne de Gersaint*.²

LITERATURE Hecquet 1751, no. 15; Le Blanc, I, p. 455, no. 188; Rooses 1908, pp. 143, 177; Wurzbach, I, pp. 133 (no. 23), 771 (no. 4); Hollstein, III, p. 85, no. 284; IX, p. 227, no. 5; Poirier 1967, p. 227, pl. xcvi; Jaffé 1968–69, p. 243, no. 295, ill.; d'Hulst 1974, pp. 81, 508 (under no. C14); d'Hulst 1978A, p. 139, no. 86, ill.; Wortman 1979, p. 52, no. 20, ill.; d'Hulst 1982, fig. 187.

1. Canvas, 142 x 170 cm. G.F. Waagen, *Treasures of Art in Great Britain*, III, London, 1854, pp. 291–292; Rooses 1908, pp. 137, 142–143; d'Hulst 1956A, pp. 214, 216; d'Hulst 1974, pp. 82, 508 (under no. C14); Vandeven 1978, p. 59, no. 20, ill.; d'Hulst 1982, pp. 103, 220, fig. 188.
2. See M. Levey, 'The pose of Pigalle's Mercury', *The Burlington Magazine*, cvi, 1964, pp. 462–463, ill. p. 461.



B73 Flora, Silenus and Zephyrus

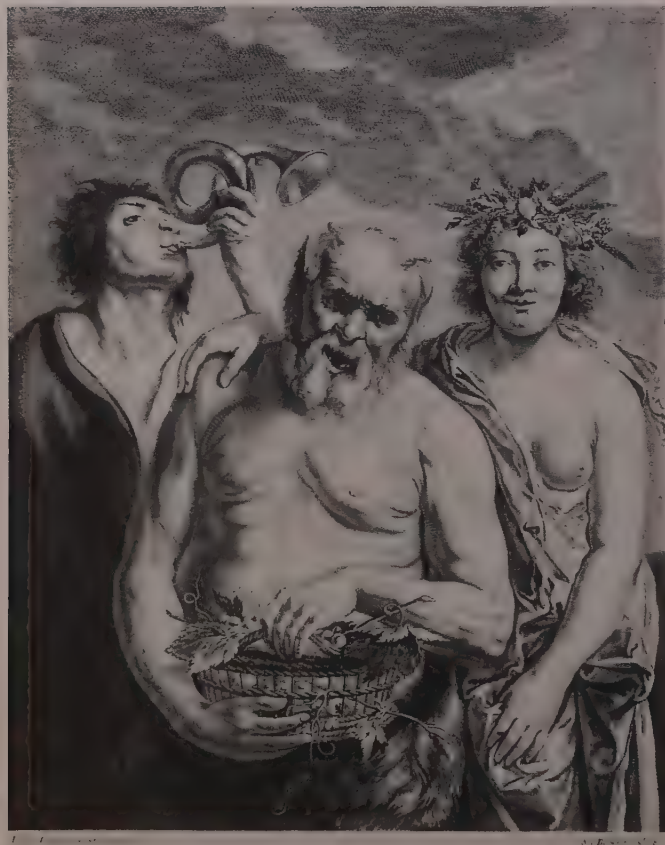
Copper engraving, 403 x 383 mm.

EXHIBITED IMPRESSION Antwerp, Stedelijke Prentenkabinet.
Inv. no. 18.030 (second state)

INSCRIPTIONS Below, in the margin: *Iaques Iordaens
invent: et pinxit., S. à Bolswert sculpsit.*

LITERATURE Hecquet 1751, no. 28; Rooses 1908, pp. 177–
178; Wurzbach, I, p. 771, no. 7; Hollstein, III, p. 86,
no. 289; IX, p. 227, no. 7; Jaffé 1968–69, p. 246, no. 305, ill.;
d'Hulst 1974, p. 241, under no. A147; d'Hulst 1978A,
p. 139, no. 87, ill.; Wortman 1979, p. 53, no. 21, ill.

1. d'Hulst 1974, pp. 240–241, no. A147, fig. 160.
2. See under cat. B40, note 3.
3. See also under cat. B40, note 4.



A drawing of the same subject in the Kupferstichkabinet of the Staatliche Museen Preussischer Kulturbesitz at Berlin shows a cartouche at the bottom inscribed with *flora Silenus et Zephyrus* and 1639 (fig. B40b).¹ Several painted versions of the composition can be traced to that sheet. The best of these belonged to Mrs Parmentier of Knokke in 1905² but has since disappeared;³ it was probably after that picture that Schelte à Bolswert engraved the exhibited print.

B74 Self-portrait of Jordaens

Copper engraving, 108 x 102 mm.

EXHIBITED IMPRESSION *Antwerp, Stedelijke Prentenkabinet.*
Inv. no. 2.876

INSCRIPTIONS At the top, within the composition: *JACOB JORDAENS. ANTVERPIENSIS.* At the bottom, in the margin: *J.V. Sandrat del.:*

LITERATURE Von Sandrart 1679, III, p. 71, pl. 4; Hollstein, IV, p. 218; Von Sandrart (ed. Peltzer 1925), pp. 340, 432, ill. p. 291; Jaffé 1968–69, p. 182, under no. 189; d'Hulst 1978A, p. 148, no. 102, ill.; Wortman 1979, p. 65, no. 36, ill.; d'Hulst 1982, p. 287; J.W. Salomonson, 'A self-portrait by Michiel van Mierevelt; the history, subject and context of a forgotten painting', *Simiolus*, xx, 1990–91, p. 241, ill.

1. Von Sandrart 1679, III, pl. 4; Von Sandrart (ed. Peltzer 1925), ill. p. 291.
2. Von Sandrart 1679, III, p. 71; Von Sandrart (ed. Peltzer 1925), p. 340.



This print was engraved after a self-portrait of about 1640 that now belongs to a private collection [cat. A58] (fig. B45a). Joachim von Sandrart published it in the supplement to his *Teutsche Academie*, where it figures on a plate with five other artists' portraits, likewise in ovals.¹ Sandrart tells us he acquired Jordaens's self-portrait just before the master died in 1678.² The print reproduces the painting in reverse, without the document Jordaens is holding.

Some of the known impressions bear the inscription 'Sandrat del., R. Collin sc.', indicating that Collin engraved it after a drawing by Sandrart, his teacher. The engraver's name does not appear on the exhibited impression, however.

The Kupferstichkabinett of the Staatliche Museen Preussischer Kulturbesitz at Berlin preserves a drawing of about 1640 [cat. B45] in which Jordaens depicted himself with the same hat, buttoned coat and small white collar as in both the painting and the print.

B75 The Martyrdom of St Apollonia

Copper engraving, 652 x 463 mm.

EXHIBITED IMPRESSION Antwerp, Stedelijk Prentenkabinet.
Inv. no. 19.875 (first state)

INSCRIPTIONS At the bottom, in the margin, four verses in two columns: *Artis opus laudas oculo censore, viator, / Sculpitoris coeli peniculumque ducem. / Virginis in medijs animi penetralibus ignes / O si mortalis pingeret ulla manus.*, as well as: *Iac. Jordaens. pinxit., Cum privilegio., Marinus sculpsit.*

LITERATURE Hecquet 1751, no. 13; Le Blanc, II, p. 606, no. 7; Rooses 1908, pp. 40, 179; Wurzbach, I, p. 772, no. 22; II, p. 103, no. 5; Hollstein, IX, p. 228, no. 34; XI, p. 170, no. 10; d'Hulst 1956A, p. 333, under no. 36; Jaffé 1968–69, p. 243, no. 297, ill.; d'Hulst 1974, p. 169, under no. A73; d'Hulst 1978A, p. 140, no. 88, ill.; Wortman 1979, p. 54, no. 22, ill.; d'Hulst 1982, p. 131.

I. Inv. no. 947. Paper mounted on panel, 64 x 42 cm. Van Puyvelde 1953, p. 35, as *ne nous paraît pas un travail de Jordaens*; Jaffé 1968–69, p. 95, no. 43, ill.; J. Laffon, *Palais des Beaux-Arts et la ville de Paris. Musée du Petit Palais. Catalogue sommaire illustré des peintures*, II, Paris, 1982, no. 497, ill.



Freely translated, the Latin reads: 'Wayfarer, may you praise with sharpened eye the engraver's handiwork, and also martyrdom, which opens the gates of heaven. Would that any mortal hand could render the glow deep in the soul of this maiden'.

Jordaens based the design for this print on the altarpiece he painted in 1628 for the Augustinian church at Antwerp [cat. A38]. It is broader than the painting, which has a decidedly vertical format. In order to widen the composition and at the same time simplify the engraver's task, Jordaens painted a *modelletto* in oils on paper that is now in the Musée du Petit Palais, Paris.¹ The print reproduces the *modelletto* in reverse.

B76 The Adoration of the Shepherds

Copper engraving, 459 x 342 mm.

EXHIBITED IMPRESSION Antwerp, Stedelijk Prentenkabinet.
Inv. no. 16.212

INSCRIPTIONS At the bottom, in the margin, four verses in two columns: *Nectare, et ambrosia ciues qui pascit olympi / Pastorum vili pascitur ecce cibo. / Quem canit heroâ Diuorum Voce senatus, / Hunc canit en gracili rustica musa sono,* and below this: *Jac. Jordaens pinxit., Marinus sculpsit.*

LITERATURE Hecquet 1751, no. 3; Le Blanc, II, p. 606, no. 1; Rooses 1908, pp. 17-18, 179; Wurzbach, I, p. 772, no. 20; II, p. 103, no. 3; Hollstein, IX, p. 228, no. 32; XI, p. 169, no. 1, ill.; d'Hulst 1956A, p. 320, under no. 10; Jaffé 1968-69, p. 242, no. 292, ill.; d'Hulst 1974, p. 126, under no. A32.

1. Canvas, 147.5 x 117.5 cm. London (Christie's), 21 April 1989, no. 61, ill. A second version of that picture is preserved in the Museum Mayer van den Bergh, Antwerp (J. de Co, *Museum Mayer van den Bergh. Catalogus 1. Schilderijen, Handschriften, Miniaturen*, Antwerp, 1967, pp. 73-74, no. 478; Vandeven 1978, p. 29, no. 5, ill.).

2. d'Hulst 1974, pp. 124-126, no. A32 (verso), fig. 35.



Freely translated, the Latin reads: 'Behold, he who provides the celestial beings with divine sustenance and drink is himself content with the humble fare of shepherds. To him, who is praised in epic refrains by the heavenly host, a simple country melody is here being sung'.

Except for a few details, this print reproduces in reverse image a painting sold at London in 1989.¹ A preparatory drawing for that canvas is preserved in the Museum Boymans-van Beuningen, Rotterdam.²

B77 Christ before Caiaphas

Copper engraving, 439 x 333 mm.

EXHIBITED IMPRESSION Brussels, Koninklijke Bibliotheek
Albert I. Inv. no. S.I 25715

INSCRIPTIONS At the bottom, in the margin: *TVNC PRINCEPS SACERDOTVM SCIDIT VESTIMENTA SVA DICENS BLASPHEMAVIT*, and below this: *Iac Iordaens invent., Cum privilegio, Martin. vanden Enden excudit Antwerpiae.*

LITERATURE Hecquet 1751, no. 7; Le Blanc, II, p. 606, no. 4; Rooses 1908, p. 179; Wurzbach, I, p. 772, no. 21; II, p. 103, no. 4; Hollstein, IX, p. 228, no. 33; XI, p. 169, no. 5; Jaffé 1968-69, p. 246, no. 306, ill.

I. Impressions of this particular state are found in both the Metropolitan Museum of Art, New York (Jaffé, loc. cit.) and the Stedelijk Prentenkabinet, Antwerp (inv. no. 18.580).



Illustration of a passage from the New Testament (*Matt. 26:65*): 'Then the high priest [Caiaphas] rent his clothes, saying, He hath spoken blasphemy'.

This print, of which one state is known with the inscription *Marinus sculpsit*,¹ has various elements in common with others by Jordaens. The group of figures on the left, for instance, and the architectural setting recall *Christ before Pilate*, engraved by Jacob Neefs [cat. B84], while the Caiaphas closely resembles the corresponding figure in the anonymous *Christ before Caiaphas* [cat. B92]. Such parallels tell us much about the operation of Jordaens's workshop.

B78 St Martin Healing a Possessed Man

Copper engraving, 695 x 481 mm.

EXHIBITED IMPRESSION *Antwerp, Stedelijke Prentenkabinet.*
Inv. no. 19.883 (second state)

INSCRIPTIONS In a cartouche at the bottom of the composition, in six lines: *S. MARTINUS TURONENSIS EPISCOPUS / Energumenum Tetradij Proconsularis Servum a Daemonio liberat: / Tetradius cognita DEI virtute Baptismi gratiam percepit,* followed by the dedication to Abbot Johannes Chrysostomos of St Michael's church in Antwerp: *REVERENDISSIMO ET AMPLISSIMO DOMINO D^{NO} IOANNI CHRYSOSTOMO ECCLESIAE SANCTI/MICHAELIS ANTVERPIENSIS ABBATI DIGNISSIMO ORDINIS PRAEMONSTRATI PER FRISIAM/BRABANTIAM ETC. VICARIO GENERALI D.C.Q. IACOBY'S JORDAENS,* and below this: *Iacques Jordaens pinxit cum Privilegio Regis, Petrus de Jode sculpsit.*

LITERATURE Hecquet 1751, no. 12; Le Blanc, II, p. 431, no. 24; Rooses 1908, p. 180; Wurzbach, I, pp. 759 (no. 11), 771 (no. 11); Hollstein, IX, pp. 211 (no. 23), 227 (no. 22); Jaffé 1968–69, p. 244, no. 298, ill.; d'Hulst 1974, p. 171, under no. A74; d'Hulst 1978A, pp. 140–141, no. 89, ill.; Wortman 1979, p. 55, no. 23, ill.

1. See under cat. B14.

2. See under cat. B14, note 1.



Freely translated, the Latin reads: 'St Martin, bishop of Tours, frees the possessed servant of Proconsul Tetrodius from the devil. Tetrodius received the grace of baptism once he learned the power of God. — Dedicated by Jacob Jordaens to the illustrious and exalted lord Johannes Chrysostomos of St Michael's church, Antwerp, the most venerable abbot of the Premonstratensian Order in Friesland, Brabant, etc., vicar-general'.

The print closely resembles the altarpiece Jordaens painted in 1630 for the high altar of the abbey church of St Martin at Tournai.¹ Reproduced by the print in reverse, the painting is now in the Koninklijke Musea voor Schone Kunsten, Brussels (fig. B14a).² Some authors would sooner attribute the print to Pieter I de Jode, who was born at Antwerp in 1570 and died there in 1634.

B79 Folly

Copper engraving, 485 x 358 mm.

EXHIBITED IMPRESSION *Antwerp, Stedelijk Prentenkabinet.*
Inv.no. 18.804

INSCRIPTIONS At the bottom, within the composition, divided between two columns, an inscription in eight verses, four in Dutch and four in French: *Al syn wy maer met ons twee, / Doch ons geslacht is sterck, / Sy draeghen niet ons kleedt, / Maer sy doen oock het selue werck. / Encores que nous sommes qu'a deux, / Nous sommes beaucoup d'une lignage: / nous ne somme pas vestuz comm' eux; / Mais ils font le mesme ouurage.*; in the margin: *Iacq. Iordans pinxit., Petr. de Iode sculpsit., Nicolas le Cat excudit.*

LITERATURE Hecquet 1751, no. 23; Le Blanc, II, p. 430, no. 63; Rooses 1908, pp. 180–181, ill. opposite p. 184; Wurzbach, I, pp. 759 (no. 15), 771 (no. 12); Hollstein, IX, pp. 212 (no. 33), 227 (no. 23); Jaffé 1968–69, p. 247, no. 309, ill.; d'Hulst 1974, p. 515, under no. c26; d'Hulst 1978A, p. 141, no. 90, ill.; Wortman 1979, p. 56, no. 24, ill.

1. The painting of poor quality that was sold at London (Phillips) on 27 October 1987, lot 63 (canvas, 76.5 x 63.5 cm) may be a copy after the print.
2. Rombouts and Van Lierus, II, pp. 292, 300.



A man in a monk's habit holds a handle in his right hand on which an owl perches, and points at the bird with his left. Beside him stands a grinning woman, who lays one hand on the man's shoulder and draws attention to him with the other. The print signifies that the world is full of fools; they may not resemble the ones shown here, but they are no wiser.

Though whatever painting, *modello* or drawing the print depends on does not survive, we can be certain Jordaens designed a similar composition around 1640–50.¹

Nicolaas Le Cat, who published the print, belonged to Antwerp's Guild of St Luke in 1658–59.² He was registered as an engraver and *wyn-meester* under the names 'Calat' and 'Lacat'.

B80 The Adoration of the Shepherds

Copper engraving, 345 x 530 mm.

EXHIBITED IMPRESSION *Antwerp, Stedelijk Prentenkabinet.*
Inv. no. 18.192 (first state)

INSCRIPTIONS At the bottom, in the margin: *Ridet, et in stipulâ veniam peccantibus offert, Clementis speciem quam bene parvus habet*, as well as: *Jacques Jordaens inuwent: et pinxit., Cum Privilegio and Pet: de Iode sculpsit.*

LITERATURE Hecquet 1751, no. 2; Le Blanc, II, p. 430, no. 2; Rooses 1908, p. 180; Wurzbach, I, pp. 759 (no. 5), 771 (no. 10); Hollstein, IX, pp. 210 (no. 2, ill.), 227 (no. 21); Jaffé 1968–69, p. 248, no. 313, ill.; d'Hulst 1974, p. 344, under no. A261; d'Hulst 1978A, pp. 141–142, no. 91, ill.; Wortman 1979, p. 56, no. 25, ill.

1. Inv. no. K1098. Canvas, 124 x 165,7 cm. d'Hulst 1956A, p. 221, fig. 141; *Catalogue of Oil Paintings in the City Art Gallery, Bristol*, Bristol, 1957, p. 12, no. K1098, fig. 56; d'Hulst 1974, p. 344, under no. A261; d'Hulst 1982, p. 242, fig. 210.
2. Paper laid down on canvas, 50 x 65,5 cm. Sale, Paris (Hôtel George V; Ader, Picard and Tajan), 22 June 1990, lot 57, ill. A copy, in the same direction as the engraving, was sold in Hamburg (Hauswedell & Nolte), 6 June 1985, lot 228, ill., as *German, ca. 1800*, and then at Munich (Neumeister), 4–5 December 1985, lot 1161, ill.



Freely translated, the Latin reads: 'The child on the hay laughs, and offers sinners pardon: how well this shows the mercifulness [of God]'.

The print agrees with the picture of the same subject of about 1650 in the City Art Gallery, Bristol¹ — or at least with the original part of it, as the canvas was subsequently enlarged and reworked on all four sides. With a view to the print Jordaens painted a grisaille *modelletto*² showing the composition as it originally appeared. The print reproduces it in reverse.

B81 Self-portrait of Jordaens

Copper engraving, 163 x 114 mm.

EXHIBITED IMPRESSION *Antwerp, Stedelijk Prentenkabinet.*
Inv. no. 8.463

INSCRIPTIONS At the bottom, in the margin: *Excellent peindre en grand, fait connoître son esprit relevé par sa belle maniere de peindre, / est inventif en toute sorte d'ordonances, soit en poésie histoires, en devotion et d'autres, il a fait / des belles choses racourantes pour le Roy de Suede, et plusieurs autres princes et seigneurs, / est ne a Anvers lan 1594. le 19. de May, a fait son apprentissage chez son beaupere Adam van / Oort, tenant sa demeure en la ville de sa naissance, and below this: Ia. Jordaens pinxit., Pet. de Iode sculpsit., Ie. Meyssens excudit.*

LITERATURE Hecquet 1751, no. 1; Le Blanc, II, p. 432, no. 92; Rooses 1908, pp. 2, 110–111, 230; Hollstein, IX, pp. 216 (no. 106), 227 (no. 24); Jaffé 1968–69, p. 247, no. 311, ill.; Eckardt 1971, pp. 73, 194, fig. 56; Wortman 1979, p. 65, no. 37, ill.; d'Hulst 1982, p. 293; Raupp 1984, p. 158.

1. Raupp 1984, pp. 157–163.
2. De Bie 1661, p. 239.



JAECQUES JORDAENS

Excellent peindre en grand, fait connoître son esprit relevé par sa belle maniere de peindre, / est inventif en toute sorte d'ordonances, soit en poésie histoires, en devotion et d'autres, il a fait / des belles choses racourantes pour le Roy de Suede, et plusieurs autres princes et seigneurs, / est ne a Anvers lan 1594. le 19. de May, a fait son apprentissage chez son beaupere Adam van Oort, tenant sa demeure en la ville de sa naissance, and below this: Ia. Jordaens pinxit., Pet. de Iode sculpsit., Ie. Meyssens excudit.

Pieter I de Jode engraved this print after a self-portrait Jordaens painted in the late 1640s, now in the Alte Pinakothek, Munich [cat. A78]. Jan Meyssens included it in his series of portraits entitled *Image de divers hommes d'esprit sublime*¹ (Antwerp 1649), and then Cornelis De Bie published it again in his *Gulden Cabinet* (1661).² The master's corpulent countenance betrays his age. A bit weary, yet proud and resolute, he gazes at the viewer directly. The rolled up paper in his hand is probably meant to be a print.

Except for the face, the print was finished in a rather sloppy, conventional fashion.

B82 Jupiter and Mercury in the House of Philemon and Baucis

Copper engraving, 480 x 557 mm.

EXHIBITED IMPRESSION Antwerp, Stedelijk Prentenkabinet.
Inv. no. 19.907

INSCRIPTIONS Below, in the margin, six verses in three columns: *Accubere Dei, quid agat cum Baucide coniux / Unus ubi villae pauperis anser opes? / Hunc tamen hospitibus Domini mactare paratis, / Sed levis annosas effugit ille manus. / Unica vivat avis vestrae custodia villae / Talibus hospitibus nam voluisse satis.*, as well as: *Jacques Jordaens invent: et pinxit, Cum privilegio, Nicolaes Lauwers, sculpsit.*

LITERATURE Hecquet 1751, no. 18; Le Blanc, II, p. 509, no. 17; Rooses 1908, p. 181; Wurzbach, I, p. 772, no. 16; II, p. 19, no. 11; Hollstein, IX, p. 227, no. 28; X, p. 41, no. 17; d'Hulst 1956A, pp. 260, 380; Jaffé 1968–69, p. 245, no. 303, ill.

1. For the significance of this myth, see under cat. B55.

2. Canvas, 89 x 116 cm. M. Supin, *Sinebrychoffin Taidemuseo, Ulkomainen taide, Kokoelmaluettelo 1, Maalaukset — Sinebrychoff Art Museum, Foreign Schools, Summary Catalogue 1, Paintings*, Helsinki, 1988, p. 69, A401, ill.



Freely translated, the Latin reads: ‘The gods went to sit at the table of Baucis and her husband, to see how they would be received. Notwithstanding their poverty, the couple was prepared to slaughter their only goose. The quick bird managed to escape their aged hands, however. “Let that goose live!” cried the gods, “For us it is the gesture that counts”’.

Jupiter and Mercury are seated at the humble table of Philemon and Baucis, who — unaware of their guests’ identity — offer them the best they have. The couple was thus spared the fate of their more prosperous but less charitable neighbours.¹

In reverse, the print closely resembles Jordaens’s treatment of the same theme in the *Sinebrychoffin Taidemuseo*, Helsinki.² Both the figures and their arrangement are identical; only the interiors shown in the two works are somewhat at variance. The workshop may have assisted the master with the canvas, which dates from about 1645–50.

B83 Satyr and Peasant

Copper engraving, 390 x 400 mm.

EXHIBITED IMPRESSION *Antwerp, Stedelijk Prentenkabinet.*
Inv. no. 19.105 (second state)

INSCRIPTIONS At the bottom, in the margin, four verses in two columns: *Quem mirabar flatu modo pellere frigus / Agricolam Capripes, nunc quid inepte fugis? / Sic opus est; flatu simili fugat ecce calorem: / Os animusque duplex sunt inimica mihi.*, and below this: *Iac: Iordaens inuent: Cum priuilegio., Iacobus Neefs sculpsit.*

LITERATURE Hecquet 1751, no. 26; Le Blanc, III, p. 95, no. 31; Rooses 1908, pp. 22, 179; Wurzbach, I, p. 772, no. 27; II, p. 219, no. 26; Hollstein, IX, p. 228, no. 39; XIV, p. 138, no. 24, ill.; Jaffé 1968–69, p. 243, no. 296, ill.; d'Hulst 1978A, p. 142, no. 92, ill.; Wortman 1979, p. 57, no. 26, fig. 26.

1. For other illustrations of the story of the satyr and the peasant, see cat. A25, B8, B91.
2. Inv. no. 2615. Canvas, 153 x 205 cm. Catalogue Moscow 1986, p. 85, fig. 46.
3. Inv. no. 836. Oils on paper, laid down on canvas, 35.1 x 38.8 cm. *Kunsthalle Bremen. Erwerbungen der letzten Jahre*, Bremen, 1951, p. 58, no. 23, ill. p. 14.
4. Canvas, 80 x 65 cm. [Exh. cat.] Antwerp 1905, p. 60, no. 56; Album 1905, fig. 56.



Freely translated, the Latin reads: 'Why, satyr, do you flee the farmer so foolishly? Is it because you saw him blow on his hands to warm them, and on his porridge to cool it? [To which the satyr replies:] I abhor the ambiguity of blowing hot and cold'.

The story of the satyr and the peasant was one of Jordaens's favourite themes.¹ The composition of the print is not based on any known painting. The figures can be traced to a picture representing the same subject of about 1630–35 in Moscow's Pushkin Museum,² though their general disposition is different. A small grisaille in the Kunsthalle at Bremen may have served as a *modelletto*³; that is probably not the work of the master himself, however, but of his studio.

A picture that belonged to the collection of Mrs Richard Ederheimer of New York in 1966⁴ shows the composition in the same direction as the print, and is in fact a copy after it.

B84 Christ before Pilate

Copper engraving, 440 x 334 mm.

EXHIBITED IMPRESSION *Antwerp, Stedelijk Prentenkabinet.*
Inv.no. 19.097 (first state)

INSCRIPTIONS At the bottom, in the margin: *ET VINCTVM ADDUXERVNT EVM, ET TRADIDERVNT PONTIO PILATO PRÆSIDI* *Matt. 27.*, and below this: *Iac: Iordaens invent. / Iac: Neefs sculp., Mart. van den Enden excudit Cum privilegio Antuerpiae.*

LITERATURE Hecquet 1751, no.9; Le Blanc, III, p.94, no.8; Rooses 1908, p.179; Wurzbach, I, p.772, no.26; II, pp.218–219, no.24; Hollstein, IX, p.228, no.38; XIV, p.137, no.6; d'Hulst 1956A, p.437, under no.309; Jaffé 1968–69, p.246, no.308, ill.; d'Hulst 1974, p.305, under no. A222; d'Hulst 1978A, pp.142–143, no.93, ill.; Wortman 1979, p.58, no.27, ill.

I. d'Hulst 1974, p.305, no. A222, fig.237.



The inscription on the print is from the New Testament (*Matt. 27:2*): 'And when they had bound him, they led him away, and delivered him to Pontius Pilate the governor'.

The print was engraved after a *modello* of about 1645, now preserved in the Schlossmuseum, Weimar,¹ and is a reverse image of it.

B85 Declaration of Love in a Landscape

Copper engraving, 327 x 297 mm.

EXHIBITED IMPRESSION *Antwerp, Stedelijk Prentenkabinet.*
Inv. no. 19.106

INSCRIPTIONS Below, in the margin, four verses in two columns: *O crudelis Amica, nihil mea vulnera curas / Nil nostri miserere, mori me denique cogis! / Desine meque tuis incendere teque querelis / Mens immota manet, lachrymae voluntur inanes.*, and below this: *I Iordaens Invent., Cum privilegio, Iacobus Neefs sculpsit.*

LITERATURE Hecquet 1751, no. 29; Rooses 1908, p. 180; Wurzbach, II, p. 219, no. 25; Hollstein, IX, p. 228, no. 40; XIV, p. 138, no. 26; d'Hulst 1956A, p. 355, under no. 85; Jaffé 1968-69, p. 245, no. 301, ill.; d'Hulst 1974, p. 286, under no. A198; d'Hulst 1978A, p. 143, no. 94, ill.; Wortman 1979, p. 59, no. 28, ill.

I. d'Hulst 1974, pp. 285-286, no. A198, fig. 213.



Freely translated, the Latin reads: 'Cruel mistress, my grief is of no consequence to you, you have no sympathy, your heartlessness is killing me. [To which the lady replies:] Stop your complaining, my soul is unmoved, your tears flow in vain'.

In a landscape, amid sheep and goats, a gentleman declares his love to a lady. Both are elegantly dressed but in keeping with the pastoral setting they carry shepherd's staffs. Such scenes, usually of literary provenance, attest to the fascination that dreams of Arcadia held for contemporary society, as it had for Europeans ever since the Renaissance.

The print reproduces in reverse a *modello* of about 1640-45, now in the Albertina, Vienna.¹

B86 Know Thyself

Copper engraving, 253 x 331 mm.

EXHIBITED IMPRESSION Brussels, Koninklijke Bibliotheek
Albert I. Inv. no. S.1 18513

INSCRIPTIONS Above, within the composition, in a cartouche: *NOSCE TE IPSVM*. At the bottom, in the margin, four verses in two columns: *STULTA quid ad speculum fastus assumis inanes / Atque tibi formâ, quae peritura, places? / Hic cernis quod eris, quodque es quid credere cessas? / Quâ loquor, haec forsâ iam dabit hora fidem*, and below this: *Ia. Jordaens pinxit.*

LITERATURE Hecquet 1751, no. 27; Le Blanc, III, p. 95, no. 33; Rooses 1908, p. 179; Wurzbach, II, p. 219, no. 27; Hollstein, IX, p. 228, no. 41; XIV, p. 138, no. 27; d'Hulst 1956A, p. 367, under no. 112; Jaffé 1968-69, p. 248, no. 314, ill.; d'Hulst 1974, p. 291, under no. A204; d'Hulst 1978A, pp. 143-144, no. 95, ill.; Wortman 1979, p. 60, no. 29, ill.

1. Cats 1632, I, pp. 12-14.
2. Wurzbach, loc. cit.; Hollstein, XIV, p. 138, no. 27; d'Hulst 1978A, loc. cit.
3. Jaffé 1968-69, loc. cit.
4. d'Hulst 1974, pp. 290-291, no. A204, fig. 219.
5. d'Hulst 1974, pp. 534-535, no. C62, fig. 534.
6. d'Hulst 1974, p. 290, under no. A203; [Exh. cat.] Paris 1977-78, p. 285, ill.
7. d'Hulst 1974, p. 290, under no. A203.



*STULTA quid ad speculum fastus assumis inanes
Atque tibi formâ, quae peritura, places?*

*Hic cernis quod eris quodque es quid credere cessas?
Quâ loquor, haec forsâ iam dabit hora fidem.*

Freely translated, the Latin reads: 'Know thyself' (in the cartouche), and 'Foolish girl, why do you gaze at the mirror with such arrogance and take pleasure in your beauty when you know it must perish? Behold what you will become. Why not accept what you are in reality? This very hour may confirm what I say' (in the margin).

The print illustrates a proverb published by Jacob Cats: 'Know thyself' (*Kent u selven*) or 'Let each be a mirror to himself' (*Elck spiegle hem selven*).¹ In the latter form it occurs on the title page of Cats's book, as an admonition to the reader.

Though the engraver's name does not appear on the print, some authors attribute it to Jacob Neefs,² while others call it anonymous.³ The *modello*, which the engraving shows in reverse image, is in the Pierpont Morgan Library, New York⁴; a copy of that sheet is found in the Louvre, Paris.⁵

Three paintings of this subject are known. In all three of them the fool faces the viewer, and in the best one, now in the museum at Saint-Brieux, France,⁶ the old man holds an hourglass instead of a skull. The other two are undoubtedly copies: one is in the museum at Saint-Lô, France, while the other was sold at Vienna in 1962.⁷

Paulus Pontius

Born at Antwerp in 1603, Pontius died there on 16 January 1658. A pupil of Osias I Beert and Lucas I Vorsterman, he enrolled as a master in the Guild of St Luke in 1626–27. Pontius was one of the best and most prolific of Rubens's engravers. He handled the burin with consummate mastery, and was especially skilled at rendering all the gradations of black and white. The expressions of his figures are as accurate as they are appealing, moreover.

B87 The King Drinks

Copper engraving, 395 x 586 mm.

EXHIBITED IMPRESSION *Antwerp, Stedelijke Prentenkabinet.*
Inv.no. 20.066 (second state)

INSCRIPTIONS At the top, within the composition, in the cartouche: *NIL SIMILIVS INSANO QUAM EBRIVS*. At the bottom, in the margin: *Diligentes in vino noli provocare: multos enim exterminavit vinum. Ecclesias Cap. 31, as well as: Iac. Jordaens pinxit / Cum privilegio., Paul. Pontius / sculpsit.*

LITERATURE Hecquet 1751, no. 14; Le Blanc, III, p. 234, no. 135; Rooses 1908, pp. 73, 179; Wurzbach, I, p. 772, no. 30; II, p. 341, no. 34; Hollstein, IX, p. 228, no. 44; XVII, p. 162, no. 47; Jaffé 1968–69, pp. 245–246, no. 304, ill.; d'Hulst 1974, p. 248, under no. A156; d'Hulst 1978A, p. 144, no. 96; Wortman 1979, p. 61, no. 30, ill.



The texts in the cartouche ('Nothing is more like a madman than a drunkard') and below ('Challenge not them that love wine, for wine hath destroyed a great many') serve to clarify the moral purport of the print. Jordaens sketched its *modello*, now in the Koninklijk Museum voor Schone Kunsten, Antwerp [cat. B46], in about 1640; the present engraving reproduces the composition in reverse, except for the inscription in the cartouche, which is different.

B88 The Flight into Egypt

Copper engraving, 428 x 535 mm.

EXHIBITED IMPRESSION Brussels, Koninklijke Bibliotheek
Albert I. Inv. no. s.1 27295

INSCRIPTIONS At the bottom, in the margin, four verses divided between two columns: *In Pharios Christus vehitur: Cito lapsat Adonis / Quid mirum? Tenebræ, Sole oriente, labant. / O Igitur felix Joseph, qui Lucifer Exstas / Ipse Etenim, Tenebras Sole fugante, præis, as well as: I. Iordaens pinxit, P. Pontius sculpsit.*

LITERATURE Hecquet 1751, no. 4; Le Blanc, III, p. 230, no. 11; Rooses 1908, pp. 107, 178; Wurzbach, I, p. 772, no. 29; II, p. 340, no. 10; Hollstein, IX, p. 228, no. 43; XVII, p. 149, no. 6; Jaffé 1968–69, p. 247, no. 312, ill.; d'Hulst 1978A, pp. 144–145, no. 97, ill.; Wortman 1979, p. 62, no. 30, ill.

I. Canvas, 173 x 188 cm. Rooses 1908, p. 253; T. von Frimmel, 'Aus der Sammlung Matsvanszky in Wien', *Blätter für Gemäldeskunde*, III, 1906, pp. 36–39, ill.; T. von Frimmel, *Verzeichnis der Gemälde in der Sammlung Matsvanszky (Wien)*, Vienna, 1922, p. 11, no. 24; Van Puyvelde 1953, pp. 38–39, 188; Jaffé 1968–69, pp. 125–126, under no. 91.



Freely translated, the Latin reads: 'Christ is borne to Egypt; suddenly Adonis falls. Any wonder? When the sun rises, shadows vanish. Oh how happy you are, Joseph, who rise like the morning star, for you lead the way when the sun dispels the darkness'.

Jordaens painted several versions of *The Flight into Egypt*. Only one of them shows the idol that miraculously fell to pieces as the Holy Family passed by. Formerly part of the Matsvanszky Collection in Vienna,¹ that particular work dates from the 1640s. The exhibited print reproduces the composition in reverse.

B89 Portrait of Adam van Noort

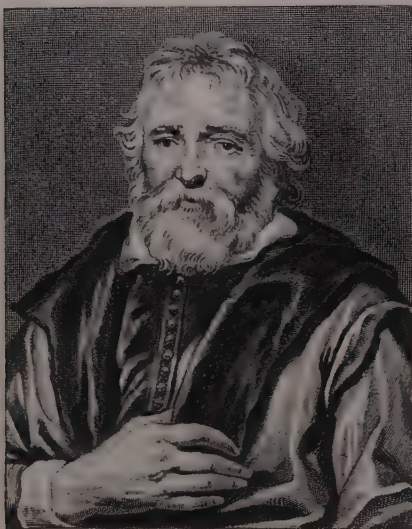
Copper engraving, 162 x 133 mm.

EXHIBITED IMPRESSION *Antwerp, Stedelijk Prentenkabinet.*
Inv. no. 9.929

INSCRIPTIONS Below, in the margin: *ADAM VAN OORT / Fut un peintre renommé, et magnifiques ordonances, ce qu'on peut voire, per diverses / œuvres qu'on trouve entre les mains des amateurs. il at eu son père pour son / maistre, nommé Lambert van Oort. il est né en Anvers l'an 1557. et il i mourut l'an 1641.,* and below this: *Iacobus Jordaens pinxit., Hend. Snyers sculp., Io. Meyssens exc.*

LITERATURE Le Blanc, III, p. 549, no. 2; Wurzbach, I, p. 722, no. 32; II, p. 635, no. 10; Hollstein, IX, p. 228, no. 46; XXVII, p. 102, no. 11; d'Hulst 1956A, p. 195; Jaffé 1968–69, p. 179, under no. 184; d'Hulst 1974, p. 225, under no. A134; d'Hulst 1978A, p. 145, no. 98, ill.; Wortman 1979, p. 63, no. 32, ill.; d'Hulst 1982, p. 283, fig. 244; Raupp 1984, p. 129, fig. 74.

1. Canvas, 74.5 x 55.5 cm. Norris 1952, p. 343, no. 1703, ill.; Bernhard en Martin 1965, p. 17, fig. 123; d'Hulst 1982, p. 283, fig. 244.
2. Raupp 1984, pp. 157–163.
3. De Bie 1661, pp. 37–38.



ADAM VAN OORT

Fut un peintre renommé, et magnifiques ordonances, ce qu'on peut voire, per diverses / œuvres qu'on trouve entre les mains des amateurs. il at eu son père pour son / maistre, nommé Lambert van Oort. il est né en Anvers l'an 1557. et il i mourut l'an 1641.

Iacobus Jordaens pinxit. Hend. Snyers sculp. Io. Meyssens exc.

The engraving reproduces a portrait Jordaens painted around 1640 of Adam van Noort, his teacher and father-in-law. That work formerly belonged to the Staatliche Museen in Berlin, but was lost in the fire that destroyed the Flakturm at Friedrichshain in 1945.¹

Jan Meyssens published the print in his series *Image de divers hommes d'esprit sublime* (Antwerp 1649).² Then Cornelis de Bie used it to illustrate a poem eulogising Adam van Noort in his *Gulden Cabinet* (1661).³

B90 The Fool and his Cat

Copper engraving, 433 x 335 mm.

EXHIBITED IMPRESSION *Antwerp, Stedelijk Prentenkabinet.*
Inv. no. 19.625

INSCRIPTIONS Below, within the composition, in a cartouche: *FATVO RIDE MVR IN VNO*; and in the margin, eight verses in four columns: *Rions de tous fantastiques La rage / Bien loing de Soucis reioisson nous / Estre fou et se reioir Cest estre Sage / Estre Sage sans se reioir Cest estre fou. / Ick pronck met veer en klink met bel / Mij kittelt lieve minne Spel / Hupz en vrolyck, laet aent' grijsen / Lach ick vuijt al s' Weirelts wij-sen, and below this: I. Jordaens inuent., Alex. Voet iunior sculpsit et excud.*

LITERATURE Hecquet 1751, no. 22; Le Blanc, IV, p. 147, no. 25; Rooses 1908, pp. 82, 181; Wurzbach, I, p. 772, no. 35; II, p. 808, no. 28; Hollstein, IX, p. 228, no. 49; Jaffé 1968-69, p. 247, no. 310, ill.; d'Hulst 1978A, p. 146, no. 99, ill.; Wortman 1979, p. 63, no. 33, ill.

1. Canvas, 85 x 94.5 cm. In 1968 the picture belonged to the private collection of S.S. Wulc, Philadelphia; it was then sold in London (Christie's), 29 June 1973, lot 53. Jaffé 1968-69, p. 110, no. 68, ill.
2. Canvas, 80 x 55.5 cm. Sale, Munich (Neumeister), 20 June 1990, lot 398, ill.; sale, Munich (Neumeister), 19 September 1990, lot 374b, ill.



Notwithstanding minor variants, this print reproduces in reverse the fool in Jordaens's painting *Young Woman with Fool*, which formerly belonged to the collection of Dr G. Decapmaker, Brussels.¹ A similar picture showing only the fool and his cat was sold recently at Munich as the work of one of Jordaens's followers.²

B91 Satyr and Peasant

Copper engraving, 408 x 395 mm.

EXHIBITED IMPRESSION *Antwerp, Stedelijk Prentenkabinet.*
Inv. no. 19.582

INSCRIPTIONS In the upper right, within the composition, the monogram *L. V.* of L. Vorsterman. At the bottom, within the composition: *I. Jordaens pinxit., Cum privilegij Regi, Vorsterman scul.*; and in the margin, six verses divided between two columns: *Iste frigus & ardorem / Flatu pellit, hinc teporem / Rebus sepe ingeret. / Semicaper hunc horrescit / Dum nec calet nec frigescit, / Et quem Deus deseret.*

LITERATURE Von Sandrart 1675, II, p. 336; Hecquet 1751, no. 25; Le Blanc, IV, p. 158, no. 13; H. Hymans, *Lucas Vorsterman, Catalogue raisonné de son œuvre, précédé d'une notice sur la vie et les ouvrages du maître*, Brussels, 1893, p. 209; Rooses 1908, pp. 18, 177; Wurzbach, I, p. 772, no. 37; II, p. 818, no. 12; Von Sandrart (ed. Peltzer 1925), p. 215; Hollstein, IX, p. 228, no. 51; d'Hulst 1956A, p. 324, under no. 17; Poirier 1967, p. 221, pl. XC; Jaffé 1968–69, p. 242, no. 293, ill.; d'Hulst 1974, p. 146, under no. A51; d'Hulst 1978A, pp. 146–147, no. 100, ill.; Wortman 1979, p. 64, no. 34, ill.

1. Inv. no. 6179. Canvas, 188.5 x 168 cm. Van Puyvelde 1953, p. 96, fig. 6; d'Hulst 1956A, pp. 80–81, 324; d'Hulst 1974, p. 146, under no. A51; d'Hulst 1982, pp. 90, 97, fig. 62; Catalogue Brussels 1984, p. 160, no. 6179, ill.
2. H. Hymans, loc. cit.; Hollstein, loc. cit.



Freely translated, the Latin reads: 'This man dispels warmth and cold with his breath, and is thus forever making things tepid. The satyr is frightened of anyone who blows warmth and cold at the same time and whom God will abandon'.

The exhibited print shows in reverse image a picture Jordaens painted in about 1620–21, now in the Konstmuseum, Göteborg [cat. A25]. A second, identical version of that canvas is preserved in the Koninklijke Musea voor Schone Kunsten, Brussels.¹ With respect to the composition of these two paintings, that of the print has been extended on the right and left. A few details have also been changed: the child's head is uncovered, for instance, and there is a window with a grate and bars.

Some authors² attribute the print to Vorsterman's son. Lucas II was born in 1624 in Antwerp, where he enrolled in the Guild of St Luke in 1651–52, and died presumably about 1667.

B92 Christ before Caiaphas

Copper engraving, 388 x 297 mm.

EXHIBITED IMPRESSION *Brussels, Koninklijke Bibliotheek
Albert I. Inv. no. S.I. 1159*

INSCRIPTIONS At the bottom, in the margin: *TUNC PRIN-
CEPS SACERDOTUM SCIDIT VESTIMENTA SUA DICENS
BLASPHEMAVIT. MAT. XXVI*, and below this *Iac. Jordaens
invent., Martinus Vanden Enden excudit.*

LITERATURE Hecquet 1751, no. 8; Le Blanc, III, p. 94,
no. 9; Wurzbach, II, p. 103, under no. 4; Jaffé 1968–69,
p. 246, no. 307, ill.



This anonymous engraving illustrates a passage from the New Testament (*Matt. 26:65*): 'Then the high priest [Caiaphas] rent his clothes, saying, He [Jesus] hath spoken blasphemy'.

Various elements recur in two other engravings after Jordaens. The architectural décor and the two groups of figures in the foreground recall *Christ before Pilate* by Jacob Neefs [cat. B84], while Caiaphas closely resembles the corresponding figure in *Christ before Caiaphas* by Marinus van der Goes [cat. B77].

Etchings after Jordaens, occasionally attributed to him

Seven etchings [cat. B93-B99] all bear the inscription *Iac. Jordaens inventor, 1652*, leaving no doubt that they were designed by the master. Whether he is actually responsible for them is another question, however. In Jaffé's view,¹ no one would have had the temerity to use the master's name without permission as late as 1652, by which time Jordaens was universally renowned. If the artist himself had contracted an

engraver to make the prints, he would certainly have chosen someone with greater skill and experience, argues Jaffé — though there is no firm evidence to support his hypothesis.

1. Jaffé 1968-69, p. 239.

B93 The Flight into Egypt

Etching, 305 x 207 mm.

EXHIBITED IMPRESSION Brussels, Koninklijke Bibliotheek
Albert I. Inv. no. S.II 135312

INSCRIPTIONS At the bottom, in the margin: *Iac. Jordaens inventor. 1652* and, added with pen by another hand, *et fecit*.

LITERATURE Hecquet 1751, no. 5; Le Blanc, II, p. 436, no. 1; Rooses 1908, p. 172; Wurzbach, I, p. 771, no. 1; Hollstein, IX, p. 223, no. 1; d'Hulst 1956A, pp. 265-266, 376 (under no. 135); d'Hulst 1966-67, p. 109, under no. 99; Poirier 1967, pp. 221, 223, pl. xciv; Jaffé 1968-69, p. 241, no. 286, ill.; d'Hulst 1974, p. 341, under no. A257; d'Hulst 1978A, p. 149, no. 103, ill.; C. Van de Velde, in [Exh. cat.] Antwerp 1991A, pp. 197-199, no. 9, ill.

1. d'Hulst 1974, p. 341, no. A257, fig. 273.



The etching reproduces in reverse image a drawing by Jordaens in the National Gallery of Scotland at Edinburgh.¹ Except for the trees that were added on either side of the group of figures, the print agrees with the sketch. It seems unlikely that the latter was a *modello* for the former, however; given its rounded top, the drawing was more probably preparatory to a painting.

B94 Christ Driving the Moneychangers from the Temple

Etching, 278 x 324 mm.

EXHIBITED IMPRESSION *Brussels, Koninklijke Bibliotheek
Albert I. Inv. no. S.I 1152*

INSCRIPTIONS At the bottom, in the margin: *Iac. Jordaens
inventor. 1652.*

LITERATURE Hecquet 1751, no. 6; Le Blanc, II, p. 436,
no. 2; Rooses 1908, pp. 172–174; Wurzbach, I, p. 771,
no. 2; Hollstein, IX, p. 223, no. 2; d'Hulst 1956A, pp. 265–
266, 383 (under no. 151); Poirier 1967, p. 223; Jaffé
1968–69, p. 241, no. 287, ill.; d'Hulst 1974, p. 122, under
no. A30; d'Hulst 1978A, p. 149, no. 104, ill.; Wortman
1979, p. 66, no. 38, ill.

I. See under cat. B4, note 1.



Iac. Jordaens invenit 1652

Jordaens illustrated this subject repeatedly, probably because, as a Calvinist, it afforded him the opportunity to berate the Catholic Church. Yet no one painting or drawing survives with which the etching entirely agrees. It most closely resembles a large picture in the Louvre, Paris (fig. B4a),¹ dateable c. 1645–50, though the print's composition is simpler, and diverges from the canvas in several respects. That the etching does not reverse the composition increases the likelihood that it depends on some other painting or drawing.

B95 The Descent from the Cross

Etching, 315 x 237 mm.

EXHIBITED IMPRESSION *Antwerp, Stedelijk Prentenkabinet.*
Inv. no. 14.620 (second state)

INSCRIPTIONS At the bottom, in the margin: *Iac. Iordaens*
inventor. 1652.

LITERATURE Hecquet 1751, no. 11; Le Blanc, II, p. 436,
no. 3; Rooses 1908, p. 175; Wurzbach, I, p. 771, no. 3;
Hollstein, IX, p. 224, no. 3; d'Hulst 1956A, pp. 265-266,
378 (under no. 139); d'Hulst 1974, p. 355, under no. A274;
d'Hulst 1978A, pp. 149-150, no. 105, ill.; Wortman 1979,
p. 67, no. 39, ill.

1. d'Hulst 1974, pp. 354-355, no. A274, fig. 290.

2. Canvas, 210 x 165 cm. Vandeven 1978, p. 71, no. 26,
ill.

3. Inv. no. 5592. Canvas, 198 x 168 cm. [Exh. cat.] Lenin-
grad 1979, p. 26, no. 10, ill.; Catalogue Leningrad 1981,
p. 49, no. 5592.



The print is a faithful reproduction in reverse of a drawing in the Institut Néerlandais, Fondation Custodia, Paris.¹

Compared to the drawing, which can be dated about 1645-50, the etching is enlarged at the top. Two paintings that have the same composition but diverge slightly from it — they omit the angels, for instance — are respectively located in the church of the Beguinage at Antwerp² and in the Hermitage at St Petersburg.³

B96 The Infant Jupiter Fed by the Goat Amalthea

Etching, 214 x 298 mm.

EXHIBITED IMPRESSION *Brussels, Koninklijke Bibliotheek Albert I.* Inv. no. S.II 135413 (first state)

INSCRIPTIONS At the bottom, in the margin: *Iac. Iordaens inventor. 1652.*

LITERATURE Hecquet 1751, no. 19; Le Blanc, II, p. 436, no. 5; Rooses 1908, p. 176; Wurzbach, I, p. 771, no. 4; Hollstein, IX, p. 225, no. 5; d'Hulst 1956A, pp. 266, 353 (under no. 82); Poirier 1967, p. 223, pl. xcvi; Jaffé 1968-69, p. 241, no. 288, ill.; d'Hulst 1974, pp. 229 (under no. A138), 231 (under no. A139), 544 (under no. C78); d'Hulst 1978A, p. 150, no. 106, ill.; G.T. Scott, [Exh. cat.] *Man and Nature. A View of the Seventeenth Century*, Art Gallery of Hamilton, Hamilton, 1980, pp. 44-45, no. 22, ill.; C. Van de Velde, in [Exh. cat.] Antwerp 1991A, p. 201, no. 10, ill.

1. Inv. no. 1491. Canvas, 87.5 x 122 cm. Removed by German troops in 1940-45 and, according to the late J. Kuznetsov, now in the museum at Kishinev, Moldavia.
2. d'Hulst 1974, pp. 230-231, no. A139, fig. 152.
3. d'Hulst 1974, p. 544, no. C78, fig. 566.

There is no known *modello* for this etching. The motif of the infant Jupiter being nursed by the goat recurs in a painting that formerly belonged to the museum at Lodz, Poland¹ and in a drawing in the Hermitage at St Petersburg.²

The Fogg Art Museum at Cambridge, Mass., preserves a drawing by another hand that shows the etching in reverse.³



B97 Jupiter and Io

Etching, 290 x 361 mm.

EXHIBITED IMPRESSION *Brussels, Koninklijke Bibliotheek Albert I.* Inv. no. S.II 135316 (first state)

INSCRIPTIONS At the bottom, in the margin: *Iac. Iordaens inventor 1652.*

LITERATURE Hecquet 1751, no. 17; Le Blanc, II, p. 436, no. 6; Rooses 1908, p. 176, ill. p. 176; Wurzbach, I, p. 771, no. 5; Hollstein, IX, p. 225, no. 6; d'Hulst 1956A, p. 266; Poirier 1967, p. 227; Jaffé 1968-69, p. 241, no. 289, ill.; d'Hulst 1978A, pp. 150-151, no. 107, ill.; Wortman 1979, p. 67, no. 40, ill.

1. See under cat. B51, note 12.

The amorous Jupiter, accompanied by his eagle, sits on a rock in the middle of the composition and undresses Io. His consort Juno angrily observes his adulterous behaviour from a cloud.

No *modello* for this print has been identified. A painting by Jordaens of the same subject is preserved in the Musée des Beaux-Arts et d'Archéologie at Besançon¹; it can be dated about 1660, but differs in composition from the print.



B98 Mercury Decapitates Argus

Etching, 225 x 249 mm.

EXHIBITED IMPRESSION Brussels, Koninklijke Bibliotheek
Albert I. Inv.no. S. 18514

INSCRIPTIONS At the bottom, in the margin: *Iac. Jordaens*
inventor. 1652.

LITERATURE Hecquet 1751, no. 16; Le Blanc, II, p. 436,
no. 7; Rooses 1908, p. 176; Wurzbach, I, p. 771, no. 6;
Hollstein, IX, p. 226, no. 7; d'Hulst 1956A, pp. 265–266;
Jaffé 1968–69, p. 241, no. 290, ill.; d'Hulst 1978A, p. 151,
no. 108, ill.

1. Canvas, 59 x 81 cm. London (Sotheby's), 16 July 1980,
lot 100.

Juno, the jealous wife of Jupiter, transformed her husband's beloved Io into a cow and appointed Argus her guardian. Saddened by Io's wretched fate, Jupiter sent Mercury to free her. Here the messenger of the gods is about to dispatch the giant.

No known *modello* has been identified. Mercury and Argus was one of Jordaens's favourite themes, but he usually depicted Mercury drawing his sword [cat. B72], and rarely (as in this case) at the *moment suprême*. Besides the present etching, two other examples of Mercury delivering the fatal blow are a canvas of about 1650 in a Brussels private collection [cat. A77] and another sold at London in 1980.¹



B99 The Master Pulls the Cow Out of the Ditch by its Tail

Etching, 225 x 314 mm.

EXHIBITED IMPRESSION Brussels, Koninklijke Bibliotheek
Albert I. Inv.no. S. II 24480

INSCRIPTIONS At the bottom, in the margin: *Iac. Jordaens*
inventor. 1652 and the mark of the Koninklijke Bibliotheek.

LITERATURE Hecquet 1751, no. 30; Le Blanc, II, p. 436,
no. 9; Rooses 1908, p. 176, ill. p. 177, as *Cacus Stealing the*
Oxen of Hercules; Wurzbach, I, p. 771, no. 8; Hollstein, IX,
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cules; d'Hulst 1978A, p. 151, no. 109, ill.

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2. J. Grauls, 'Uit de Spreekwoorden van Jacob Jordaens',
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VIII, 1959, pp. 88–91.
3. For more on this cycle, see under cat. A69 and B38.

'The master pulls the cow out of the ditch by its tail' is a proverb Jordaens borrowed from Jacob Cats's *Spiegel van den Ouden ende Nieuwen Tijd* (1632).¹ It means one has to take responsibility for one's own affairs. Thus the cow shown here, having fallen into a ditch, has to be pulled out by its master. None of the onlookers is about to lift a finger; he will have to do it himself.²

The composition of the print recalls a tapestry in the *Proverbs* cycle.³



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Teekeningen en prenten van Antwerpsche kunstenaars, Stedelijke Feestzaal, Antwerp, 1936.

Antwerp 1956

Scaldis tentoonstelling. Oude Kunst en cultuur, hedendaagse kunst, economie, Stedelijke Feestzaal and Provinciaal Veiligheidsinstituut, Antwerp, 1956.

Antwerp 1971

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Antwerp 1978b

Jacob Jordaens, tekeningen en grafiek, Museum Plantin-Moretus, Antwerp, 1978.

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Tekeningen van Jacob Jordaens, Rubenshuis, Antwerp, 1966; Museum Boymans van Beuningen, Rotterdam, 1966-67.

Belgrade 1957

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Oeuvres de Jordaens au musée de Besançon, Musée des Beaux-Arts et d'Archéologie, Besançon; Musée des Beaux-Arts, Caen, 1981-82.

Brussels 1910

Exposition d'art ancien. L'art belge au xvii^e siècle, Koninklijke Musea voor Kunst en Geschiedenis, Brussels, 1910.

Brussels 1928

Exposition d'œuvres de Jordaens et de son atelier, Koninklijke Musea voor Schone Kunsten van België, Brussels, 1928.

Brussels 1965

De eeuw van Rubens, Koninklijke Musea voor Schone Kunsten van België, Brussels, 1965.

Cologne 1992

Von Bruegel bis Rubens. Das goldene Jahrhundert der flämischen Malerei, Wallraf-Richartz-Museum, Cologne, 1992 [The same exhibition, but featuring a somewhat different selection, will also be hung at Antwerp (Antwerp 1992-93) and — concurrently with the present Jordaens exhibition — at Vienna.]

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Florence-Milan 1986-87

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Genoa 1987

Il tempo di Rubens. Da Anversa a Genova. Opere dal Seicento fiammingo, Museo di Sant'Agostino, Milan, 1987.

Leningrad 1979

Jacob Jordaens [Jacob Jordaens], Hermitage, Leningrad, 1979.

London 1938

Exhibition of 17th Century Art in Europe, Royal Academy of Arts, London, 1938.

Luik 1956

Dessins et gravures du Cabinet des Estampes de la ville d'Anvers, Union liégeoise du livre et de l'estampe, Liège, 1956.

New York 1940

Jacob Jordaens, Mortimer Brandt Gallery, New York, 1940.

Ottawa 1968-69

Jacob Jordaens, National Gallery of Canada, Ottawa, 1968-69.

Paris 1930

Exposition de la donation J. Masson, Ecole Nationale Supérieure des Beaux-Arts, Paris, 1930.

Paris 1947

Exposition de dessins, livres illustrés et xylographies de l'Ecole Nationale Supérieure des Beaux-Arts. Art flamand des xv^e, xvi^e, xvii^e siècles, Ecole Nationale Supérieure des Beaux-Arts, Paris, 1947.

Paris 1949

De Van Eyck à Rubens. Les Maîtres Flamands du dessin, Bibliothèque Nationale, Paris, 1949.

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Anvers, ville de Plantin et de Rubens, Bibliothèque Nationale, Paris, 1954.

Paris 1974

Dessins flamands et hollandais du dix-septième siècle. Collections musées de Belgique, Musée Boymans-van Beuningen, Rotterdam, Institut néerlandais, Paris, Institut Néerlandais, Paris, 1974 [also exhibited at Leningrad (Hermitage), Moscow (Pushkin Museum) and Kiev (Museum of Oriental Art)].

Paris 1977-78

Le siècle de Rubens dans les collections publiques françaises, Grand Palais, Paris, 1977-78.

Paris 1978

Rubens, ses maîtres, ses élèves. Dessins du musée du Louvre. Lxve exposition du Cabinet des Dessins, Musée du Louvre, Paris, 1978.

Prague 1966

Tri století Nizozemské Kresby [Three centuries of Dutch drawings], Palác Kinských, Prague, 1966.

Rotterdam 1948-49

Tekeningen van Jan van Eyck tot Rubens, Museum Boymans, Rotterdam, 1948-49.

Rotterdam 1990

Rubens and his age. Museum Boymans van Beuningen. Own collection, Museum Boymans-van Beuningen, Rotterdam, 1990.

Rotterdam 1992

Van Pisanello tot Cézanne, Museum Boymans-van Beuningen, Rotterdam, 1992 ['Luijten and Meij 1990' was used as a catalogue for this exhibition].

Utrecht-Antwerp 1952

Caravaggio en de Nederlanden, Centraal Museum, Utrecht; Koninklijk Museum voor Schone Kunsten, Antwerp, 1952.

United States 1979-81

Jacob Jordaens. A Baroque Master. Travelling exhibition organised by the Smithsonian Institution and the City of Antwerp, 1979-81.

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